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ODHAMS ENCYCLOPAEDIA OF KNITTING

From
General

BY
JAMES NORBURY
AND
MARGARET AGUTTER

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Photographs by John Cowderoy, A.R.P.S.

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LONG ACRE, LONDON

FOR ANN BROADBENT
WHO SHARES MY ENTHUSIASM
FOR THE KNITTER'S CRAFT

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Preface

THE writing of an Encyclopaedia is, and must always be, an unenviable task. In most cases, where the majority of subjects are concerned, ink is hardly dry on the manuscript before the copy is out of date. Time, that most ruthless of taskmasters, scourges his handmaiden's progress willy-nilly, in the interests of the artistic and creative whims of mankind.

My task is simpler than that of folk who delve into history and geography, who revel in the mysteries of the kitchen, or who, worse still, write tomes on electricity that will soon be as dead as the proverbial doornail in this coming atomic age. I write of a craft that has a static simplicity.

Knitting has changed little in the last three thousand years and I will be bold enough to hazard a guess that it will change less in the next three million. You may say "What about the knitting machine?" This was foreshadowed in the knitting frame used at least two thousand years ago which almost perfected itself during the reign of the first Queen Elizabeth.

Needles have changed little. At one time they had hooked ends but apart from this they are the traditional tools of the craft. The fibres used have not altered much, for, as new fibres have been discovered, they have merely opened up wider fields for those who pursued the craft.

Methods have altered very little with the passing of the centuries. Is Continental Knitting quicker than the English method? That is a question no one can answer with any assurance for the simple reason that the test of speed is proficiency and I have seen both methods used with equal dexterity.

A preface is a foreword and an afterthought. It should tell you what the author intended to do and what he has done. It is his typewriter and india-rubber rolled into one, deleting from your mind any illusions you may have about his work and adding to your assurance that, humble fellow though he may be, he has done it well.

Whether this book has been written well is for you to decide. Do remember it is not primarily a knitting book but a book about knitting. In it I have gathered together information culled over the last forty years. I have tried to tell you how everything that matters to the good knitter is done, and I have attempted to answer every question the knitter wants to ask before she has even formulated the question.

The designs are basic. They are not the here today, gone tomorrow, fly-by-night delights that change from season to season, patterns for which are obtainable at all good wool shops. These are fundamental shapes and can, with the knowledge this book strives to give you, be adapted to the changing whims of that moodiest of all never-returning dowagers Dame Fashion.

I like to think that this is not my book. It belongs to the millions of knitters who lived through the past centuries and through whose skill the craft has survived to our own day and generation. Here are the men and women of the dalelands, the shepherds of the fells, the seamen who weathered many a storm to bring peace and security to our shores. Here is the unknown Arab servant who knitted a doll for a Royal Princess of the Pharoahs. Here, in short, are the lives of the craftsmen and craftswomen of twenty centuries speaking to you through my words. What is good in what I have done is theirs and to these master-craftsmen I give homage. What is bad is my own and all I can hope is that perhaps twenty centuries from now a future craftsman may read what I have written and find something that is good.

JAMES NORBURY, F.R.S.A.

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Knitting and Civilization

ONE of the most interesting developments in the field of historic research during the past twentyfive years has been the complete reorientation of our approach to man, the craftsman. Rooted in pre-history the story of the creative life of our primitive ancestors tells us a great deal about human evolution. In fact, it is safe to assume that civilization begins and primitive life ends at that point where the individual commences the conquest of his environment to meet his personal needs.

The making of tools, which are in fact an extension of natural faculties, gave a tremendous impulse to human evolution. The primitive needs were simple—food to satisfy his hunger, clothing and shelter to enable him to adapt himself to his environment.

It is in the adaptation of the primitive to his environment that we find a transitional period where he ceased to clothe himself in the skins of animals and commenced to develop the crafts of spinning and weaving and, later, knitting. No one knows where and when knitting originated. Its earliest traces are among the nomadic peoples of the Arabian Desert, but there are isolated evidences which point clearly to the manner in which the craft emerged.

Weaving was a comparatively easy technique for man to develop. He saw grasses woven together by the action of the wind and, in the forest, the branches of trees interlaced, and from his observation of these natural phenomena soon acquired the ability to create fabrics from various fibres by inter-

lacing the warp against the weft, producing materials on very much the same basis as weaving is carried out today.

The technical difference between knitting and weaving is that the former is produced from a single thread of yarn, whereas in the latter two threads are used one moving horizontally across the fabric and the other vertically up the fabric.

In the northern parts of Scandinavia, and in some of the Viking tombs in Norway, fragments of material marking the transitional point from

weaving to knitting have been discovered. They are known as Sprang, and are in fact an interlocked fabric built up on a weaving principle.

Sprang is produced by first of all setting up on a simple rectangular framework a series of vertical threads running closely together, resembling the warp in weaving. Using a simple needle a chain stitch is worked up the first thread. Commencing again at the bottom of the second thread, a second chain stitch is worked up this thread, interlacing the second row of chain stitch through the side loops of the first set made. This action is continued up each thread until the interlaced chain stitch fabric completely covers the whole of the warp. The warp threads are then withdrawn, leaving a piece of fabric resembling stocking stitch in knitting, but with the interlocking action through the sides of the loops instead of through the top of the loops as in knitting. The fabric so closely resembles knitting that in





many cases specimens of Sprang have been wrongly labelled as knitted fabric.

The next phase in our story takes us to the ancient civili-

zation of Peru, for in the excavations there a collection of very interesting fringes were discovered which have been called "Peruvian Needle Knitting."*

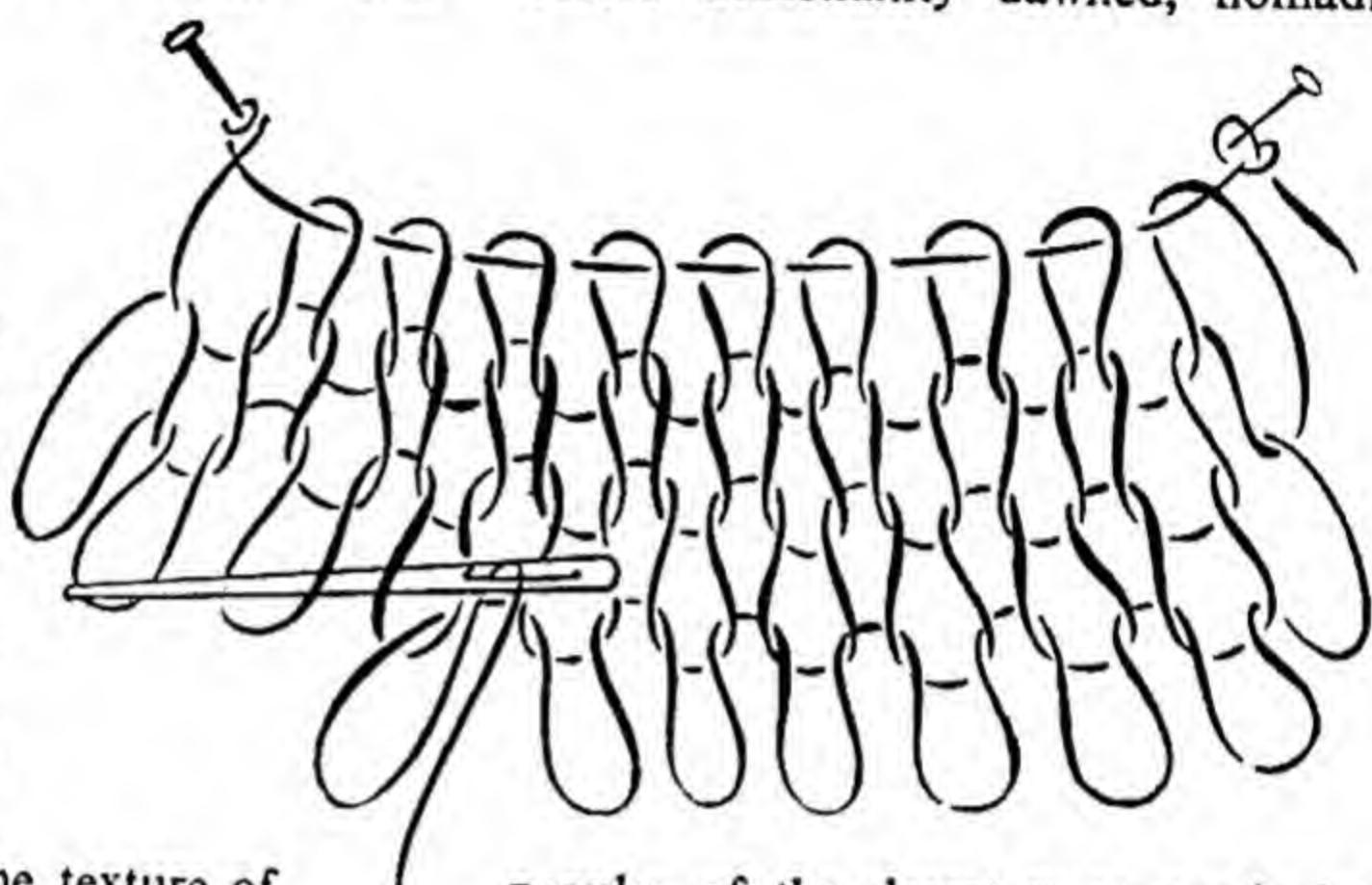
On examining the texture of these fringes we discover a fabric that is much more closely akin to knitting as we know it today than was Sprang. As far as I have been able to analyse this technique, it would appear that a series of loops has been built up with a needle on a single thread, a second series built up through the first ones, this action being repeated to produce a type of knitted fabric.

These two isolated examples of early craftsmanship both form part of the natural evolution of knitting itself.

We are now faced with one of those long silences that all archaeologists and historians find so bewildering. It is impossible to place a date on either Sprang or Peruvian Needle Knitting, although the latter has been said to belong to the first centuries of the Christian era.



There is one other link in the chain of evidence and that is the Coptic Caps which have been found in various parts of Africa and Europe, and these show a development of the needle knitting technique. Two or three centuries before Christianity dawned, nomadic



peoples of the desert were producing sandal socks. These were knitted in the round, and after examining a number of them I have come to the conclusion that they were produced on a circular frame, following the method that we used to call bobbin work in my own childhood. The frame would have been a simple circle with pins inserted all round the edge. A series of loops were made on the pins, and by winding a length of wool round the outside of the pins and drawing loops over this length of wool a circular piece of knitted fabric would be produced. The shaping of the heel and toe of these socks, as can be seen by the illustration, was a complex and perfect piece of craftsmanship, suggesting that this was the final phase of a long evolution, and from these indications it is safe to assume that knitting was carried out probably a thousand years before the birth of Christ.

A parallel development with the sandal sock was Arabic colour knitting, and this has played an important part

*Reference: *American Anthropologist*, Vol. 36, No. 3, July-September, 1934.



in the development of the craft through the centuries.

The only fragment of Arabic knitting in existence is in the collection of Dr. Fritz Ikle. This fabric was discovered at Fostat, an ancient city on the site of Cairo and is dated between the seventh and ninth centuries, A.D. It is an extremely elaborately patterned fabric worked on a tension of thirty-six stitches to the inch and undoubtedly inspired both Spanish and Florentine knitting, the latter reaching the peak between the twelfth and fourteenth centuries. This example points to the two-needle technique with which we are familiar today.

The Coptic Caps already mentioned were worked in patterned designs and it seems probable that early traders carried these from Egypt to Spain, giving the initial impulse out of which Spanish knitting was derived. From Spain knitting travelled rapidly across Europe, firmly establishing itself in Italy and France, and in both Paris and Florence knitting guilds soon came into being in the later Middle Ages. The French tradition appears to have centred on the knitting of hosiery, using single-coloured yarns to produce fine lace fabrics that rapidly became the envy of the Courts of Europe, in fact it was the boast of Henry VIII that the stockings in which he sported his portly calves had been specially brought over from Paris for him to wear, and a few

years later Mrs. Montague, a Lady-in-Waiting to Queen Elizabeth, copied a pair of French hose and presented them to the Queen, thus establishing herself as the originator of the hosiery trade in England.

In Florence the colour tradition thrived, and in museums in various parts of the world there are beautiful specimens of Florentine coats knitted in wools, silver and gold threads producing a richly embossed brocaded fabric that emphasizes the full flowering of the knitting tradition in Italy.

Wherever the seeds were planted knitting flourished, each country adding its own native tradition to the craft. In Austria and Germany heavily cabled and knotted fabrics worked in natural wool were enhanced with brightly coloured embroidery.

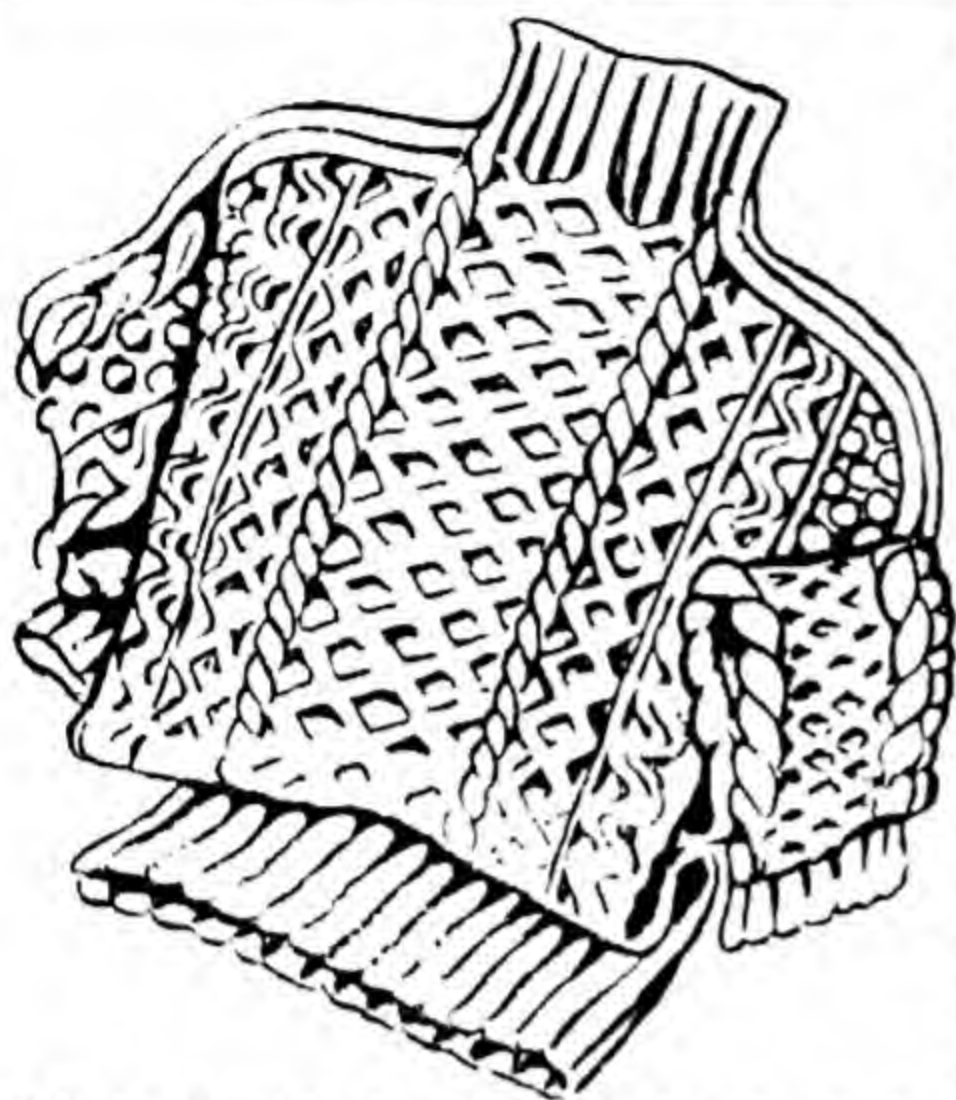
A fascinating development of the Austrian and German knitting is still to be found on the Isie of Aran, off the coast of Donegal, where they still produce fishermen's sweaters in Aran knitting, resembling very closely the embossed knitting of central Europe.

When we move over to Holland we find a much more sober approach to the craft, as here we have a tradition in



which embossed flowers, birds and animals are worked on the fabric in reverse stocking stitch.

One of the most interesting stories I have come across in my study of knitting is how the craft travelled from Holland to Denmark in the sixteenth century. The King of Denmark was presented with a pair of knitted hose. He was so



delighted with the gift that he decided the people of his own country must become knitters. A group of knitters from Holland were invited to settle outside Copenhagen and were given full rights as Danish citizens. Their task was to teach the Danish women how to knit. The King was so proud of his hose that he immediately issued an edict that no one, other than himself and members of his Court, must wear this finely knitted hosiery. The Burghers of Copenhagen rebelled against this edict, their grumble being: "Why should they wear rough puttees around their calves while the Court wore fully-fashioned stockings?" A second edict was then passed allowing the Burghers to wear hose, but these must be knitted in cotton and not in the fine silk used to cover the royal calves. The peasants then took up the cry that they wanted stockings, and a third edict was passed allowing the peasants to wear hosiery of coarse wool. Here, surely, we have class distinction with a vengeance, for at this period in Denmark one could easily tell to what group in society a person belonged by studying his legs.

If we pause for a moment in our historical survey to examine the specimens of knitted garments and accessories

belonging to the Tudor and Elizabethan periods we find ourselves wondering whence came the high excellence of this craftsmanship. In design and execution this era marks the golden age of the knitter's craft.

The answer to this question has both a sacred and a secular significance. The Catholic Church which had inspired and upheld the medieval guilds taught men that the work of their hands was to be a living witness to the glory of God. In fact, in the daily office of the ancient Church we find that one of the closing prayers of the early morning part of the Divine Cycle is: "Do thou direct the work of our hands, O Lord. Do thou direct the work of our hands." The secular aspect of this part of the story is seen in the creation of the Guilds themselves. Here there was no wide deviation between the artist and the craftsman, for as Eric Gill has so

well defined it: "Art is skill in making things that are useful." The apprentice who had qualified in his craft became a master of the Guild, taking apprentices to himself that they, in turn, might learn to create those



things of classic perfection worthy to maintain the good name of the Guild in the eyes of their fellow craftsmen.

The Knitters' Guild of Paris was fully organized to protect and maintain the standard of work developed through the preceding centuries. The articles under which a youth was apprenticed made a great demand on his intelligence and creative ability. After he had served three years, in which he learned the fundamentals of knitting, the apprentice was then sent abroad for a further period of three years to acquire knitting tech-

niques which had developed in countries other than his own. At the end of this six-year period he had to submit to an examination by the master craftsman of his own Guild. The work he had to undertake was to knit a carpet measuring eight by twelve feet, a woollen shirt, a beret and a pair of woollen socks with clocks. The carpet had to be of an extremely intricate design built up around conventional treatment of foliage, birds and flowers, and specimens of these carpets which can be seen in continental museums contain as many as twenty to thirty colours. All this work had to be completed in thirteen weeks.

In order to protect the good name of the Guild, heavy penalties were imposed upon any craftsman who violated the regulations which governed his calling. If he produced shoddy work he could be heavily fined or, in extreme circumstances, expelled from the Guild, and as the Guild controlled the sale of work produced this would cause him extreme economic privation.

Another point which must be emphasized here is that the knitters at this time were always men. The women would sit in their homes and spin, while the shepherds and fishermen, who were probably the first knitters, took the wool on the mountain sides and in their fishing boats, making it into garments for themselves and for members of their

families. We do not know at what point this homely craft became organized into one of the craft Guilds which thrived in medieval Europe.

During the reign of Queen Elizabeth the Reverend W. Lee, a Minister of the Reformed Church, struck the blow which was to lead to the decline of hand knitting. He invented a frame knitting machine, and around this simple device was built up the machine-knit hosiery industry in this country and in all parts of the world.

Another development which must be considered was the making of felt from knitted fabric. A specialized type of this knitting was carried out in the Basque country, where the beret was produced which still takes its name from the place of its origin.

A beret about three times as large as the one which took final shape in the felting process was first knitted on four needles. It was then soaked in water and the fabric rubbed and pummelled with heavy stones, shrinkage and felting being caused by this drastic process. The final stage was to block the beret on a large round stone, moulding it into its final shape, which was much the same then as the shape of the beret today.

In England we find felted knitting playing its part in the fashions of the Tudor period. Highly elaborate rolled and tucked felted headgear was produced, while every apprentice wore the felted cap which was a mark of his profession.

After the reign of Elizabeth, although knitting appears to have rapidly declined on the Continent, in England hand-knitted hosiery became one of the



stable industries of the Yorkshire dales. An interesting example of this is the Cavalier Boot Hose, the careful shaping of the fabric of this hose pointing to the masterly way in which English knitters were learning to ply their needles.

I know that one of the oldest arguments against craftsmanship is that it never pays, and yet the fact remains that in the seventeenth and early eighteenth centuries the knitters of the dales earned a good livelihood from practising their craft. The hosiery they



produced was collected by merchants who took it to Kendal Market, and we have it on record that finely knitted hose would sell for as much as two pounds a pair and that the average knitter could produce two pairs in one week. If we examine the comparable value of the pound in those days against its value today we discover that these craftsmen were capable of earning between eight pounds and ten pounds per week.

In 1664 murder enters into our story when John Smith, a buyer of stockings of Askrigg, Yorkshire, was violently done to death on his return journey from Kendal Market and the moneybags containing the proceeds of his sales stolen from him. In the report of the case in the North Riding Quarter Sessions Records we read that the murderers were brought to trial and hanged by the neck until they were dead.

Even in England at this time the decline of hand knitting was becoming obvious.

Early in the eighteenth century the industrial revolution was dawning. The framework knitters, who until this time had worked mainly in their own homes, migrated from London to Nottinghamshire, forming themselves into family groups which were later to consolidate themselves into manufacturers of machine-knitted hosiery.

With the dawning of the Machine Age a new wave of economic life, in which the merchants were establishing themselves as a new middle class, was to strike the final blow at hand knitting as a home industry. The middle-class families could not afford the high prices which the landed gentry had been prepared to pay for finely wrought hose, so that both the quality and craftsmanship of hand-knit goods declined, the prices for coarse woollen stockings dropping as low as two shillings a pair. The dales no longer prospered and the knitters, the men, women and children of every family, soon found themselves living in a state verging on poverty.

Let us look back for a moment at the knitters of Dent as they were seen by one of their contemporaries prior to the Machine Age.

After describing to us the comparative comfort of their rural setting, and assuring us that their standard of living was the envy of their fellows, the writer gives a lively account of a knitting "Sitting"



of the period. Several families would group themselves in the largest room in one of their homes around a blazing fire, complete with their knitting sheaths, wool and needles.

They took their seats; and then began the work of the evening; and with a speed that cheated the eye they went on with their respective tasks. Beautiful gloves were thrown off complete; and worsted stockings made good progress. There was no dreary deafening noise of machinery; but there was the merry heart-cheering sound of the human tongue. No one could foretell the current of the evening's talk. They had their ghost tales; and their love tales; and their battles of jests and riddles; and their ancient songs of enormous length, yet heard by ears that were never weary. Each in turn was to play its part, according to the humour of the "Sitting." Or by way of change, some lassie who was bright and able was asked to read for the amusement of the party. She would sit down; and, apparently without interrupting her work by more than a single stitch, would begin to read—for example, a chapter of *Robinson Crusoe*. In a moment the confusion of sounds ceased; and no sound was heard but the reader's voice, and the click of the knitting needles, while she herself went on knitting; and she would turn over the leaves before her (as a lady does those of her music-book from the stool of her piano), hardly losing a second at each successive leaf, till the chapter was done. Or at another and graver party, some one would, perhaps, read a chapter from the *Pilgrim's Progress*. It also charmed all tongues to silence; but, as certainly led to a grave discussion so soon as the reading ceased.

Another writer, John Gerstone, gives a graphic account of the prosperity and decline of knitting in Dentdale which

he satirically refers to as the Dale of the Terrible Knitters. In point of fact this is the first time in history that we have a record of "knitting for the troops" as the knitters of Dent provided the stockings for the British Army to wear during the Seven Years' War.

"Those were busy days, indeed, for the valley, and, I should say, they were also the best paid ones that hand knitting industry knew during an existence that stretched over a couple of centuries. If the inhabitants did not make fortunes, many of them did manage to put a bit away for a rainy day. And despite the terribly bad times that followed some part of these nest eggs remained intact until well into the present century, when a certain wide-awake individual, a regular visitor to the Dale, discovered that quite

a number of the inhabitants were the secret possessors of varying numbers of guineas issued during the reign of George III, who occupied the throne during the last three of the Seven Years' War. By offering a price well above their face value, he obtained quite a number over a period of time, and made a good profit on each by reselling to collectors.

"It is fairly safe to assume that it was about this time, too, that outside supplies of coarse spun wool, known locally as 'bump' began to be farmed out to the Dalesfolk, for the supply of the local product would be totally inadequate to meet anything like the requirements in the way of stockings for a fighting force maintained at many thousands strong."

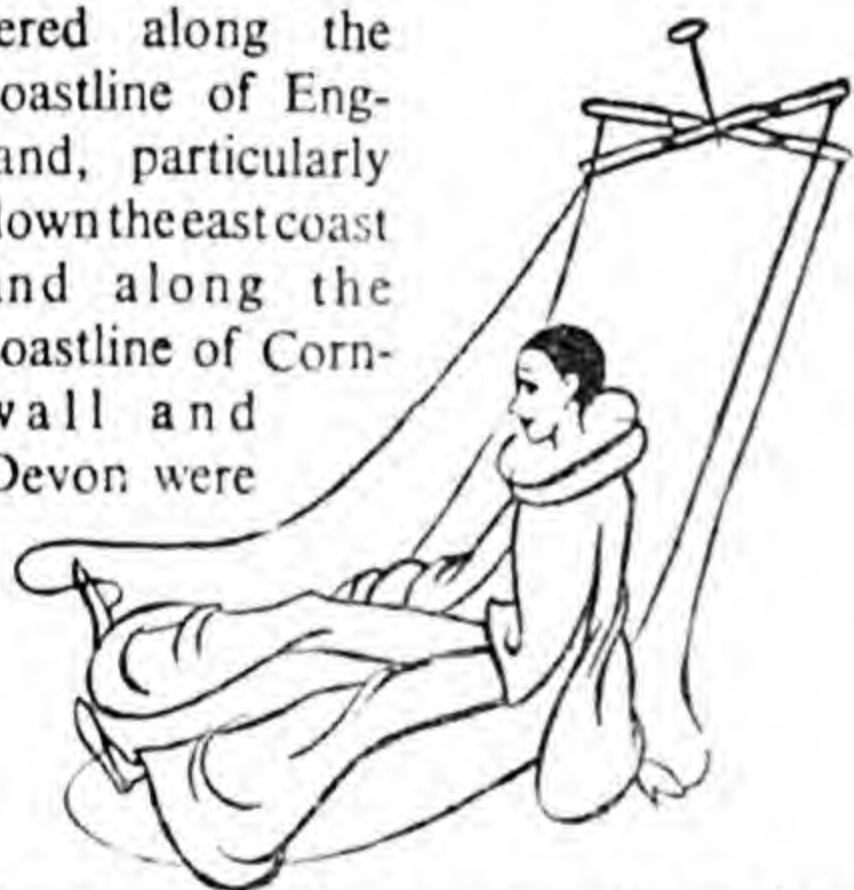
These industrious years sounded a false alarm however and although they brought back a temporary prosperity, by the end of the eighteenth century hand knitting had ceased to be a profit-



able industry and suffered a temporary disappearance from the pages of history.

As the nineteenth century dawned, to the casual observer it would appear that knitting no longer existed, a craft had died and the craftsmen who had nursed and fostered it seemed to be destined to become memory marionettes in the puppet show of sociological research. The survival of the craft was to be preserved by two factors; the first the continued existence of isolated local groups who still carried on the tradition of knitting, the second the coming into being towards the close of the century of machine spun hand knitting wools marketed by the leading manufacturers in Scotland and Yorkshire.

Let us look at the survivals that were destined to keep the knitters' craft alive at a period when its extinction seemed inevitable. Scattered along the coastline of England, particularly down the east coast and along the coastline of Cornwall and Devon were



the ancient fishing ports, villages from which men had sailed down to the sea in ships, reaping its rich and bitter harvest for many centuries. The men themselves had been knitters and some of them still are today, but it was their women folk who were destined to add another page to this fascinating story.

Each port had its own traditional fisherman's sweater. His usual clothing consisted of a pair of heavy woolen trousers and a "gansey" (the traditional garment from the Isle of Guernsey)

knitted in plain stocking stitch. This was his work-a-day garb but on festive occasions he would wear the jersey linking him to the fishing village of his birth. These were not the plain ganseys, but were worked in heavily cabled, embossed and bobble patterns, each village having its own design and contemporary writers have stated that at the gathering of fishermen from several villages they could tell where each hailed from by the jersey he was wearing.



These jerseys were known as bridal shirts, the reason being that when the young fisherman started courting, his sweetheart knitted him the traditional jersey of his village, presenting it to him to wear on his wedding day.

There is a parallel story relating to Sussex, where in certain villages, when a young man went a-courting, his sweetheart knitted him a gaily coloured pullover which, when worn, became a symbol of their engagement. We have already seen how murder entered into the knitters' tale and here we see how romance turned over some of the pages in this story.

Situated in the far North, cut off from the mainland by the Atlantic Ocean, are Shetland and Fair Isle and our survey of the history of the knitters' craft would not be complete without glancing at the wonderful legacy the peoples of these islands have handed on to posterity with knitting needles and wool. Fair Isle links us right back to the Spanish tradition for rumour, later verified by fact, tells us that one of the vessels of the Armada was wrecked on Sheep Rock, Fair Isle, and that the natives there learnt Spanish colour



knitting either from sailors who survived the wreck or copied the knitting patterns from garments worn by corpses which had been washed ashore. It is obvious from my researches into the origins of Fair Isle and Shetland knitting that a deep Catholic influence pervades the design. The very names of the patterns belong to the golden age of Christendom. "The Sacred Heart," the "Rose of Sharon," the "Star of Bethlehem," the "Crown of Glory"—these are a few of the patterns native to Fair Isle.

It was when visiting this island in the middle 'thirties that I came across a true story that reads like a fairy tale. I had been visiting a knitter there for several evenings and eventually managed to break through the silence, broken only by the click-click of her knitting needles, and talk with her about her craft.

To me the woman appeared to be knitting a Fair Isle pullover with gaily coloured patterns on a natural ground. In order to open up a conversation I simply asked her what she was knitting. To my surprise her reply was "A Robe of Glory." The answer bewildered me but my bewilderment soon gave way to an amazed delight as she spread out her knitting across my knee and told me its story.

The common practice on Fair Isle was for the grandmother of the family to knit the first Fair Isle Sweater for her grandson to wear when he reached adolescence. Looking down at the patterns and pointing to them with her

finger, the Fair Isle knitter said to me:

"I start with the 'Water of Life' and then I knit the 'Seed of Life' which is nurtured by the water into the 'Flower of Life' which forms my next pattern. I shall give him an 'Anchor of Hope' and a 'Star' to guide him on his way" and then, pointing to the shoulder, she continued, "I knit a 'Crown of Glory' which will be his reward if he has lived a good life."

Here we see knitting going to the very heart of the mystery of life itself.

On Shetland, fine lace knitting, which I have not seen carried out in any other part of the world, is an aspect of the craft which we cannot ignore. It is on the most northerly island of the group, Unst, that we still find the hand spinners and knitters who produce the cobweb-like shawls which are today becoming so rare that they are collectors' pieces. The wool from the native Shetland sheep is hand-spun into a thread as fine as a human hair. It is then knitted up into intricate lace patterns based on stitches known as "Bird's Eye," "Cat's Paw," "Lace Holes" and "Madeiras," giving the appearance of fine hand-made lace, in fact when we look at them it is hard to conceive these lovely designs have been produced by a pair of knitting needles and a length of finely spun wool.



In other parts of Shetland colour knitting is carried out. The patterns

they use have been derived from three different sources. The main inspiration has undoubtedly been the Fair Isle tradition, but patterns from Norway and Faroe have all played their part in





building up a type of design which has become native to Shetland itself. In most Shetland patterns we find a self colour ground with multi-coloured all-over designs, while on Fair Isle we find patterns in bands on the garments, the colours of both the ground and the pattern constantly changing, giving a highly elaborate multi-coloured effect to the finished garment. On Faroe a white or natural ground forms the basis with bold self-colour patterns based on simple geometric shapes moving out of an all-over seeding background.

Having taken a cursory glance at these two facets of knitting that were to preserve the craft through its dark age, let us turn our attention once more to the main trend of the story.

Beauty had abdicated in the drawing-room and the young Queen Victoria sat on the throne of England. It was an age of ugliness. Douglas Byng satirized it when he sang on "antimacassors and hassocks and portraits of colonels about to expire." The young William Morris viewed with disgust many of the monstrosities which filled the Crystal Dome which had arisen in Hyde Park. The Prince Consort, not yet hallowed enough by time to be known as Albert the Good, viewed with a certain amount of trepidation the exhibition which will probably prove his lasting monument when the strange pagoda-like pieces of masonry raised to his memory have been cast in the dust. Science was well

in the Heavens . . . all seemed well with the world.

There were quieter moods. In drawing-rooms all over the country the genteel young ladies of the period were learning to sing, taking lessons on the pianoforte, painting in water colours and working at their knitting and embroidery.

Mrs. Gaugain, an unknown gentlewoman of Edinburgh who had come upon hard times, was writing knitting books for the daughters of the nobility.



This lady is an unknown figure, a shadow flitting across the page, but the three slender volumes she has left behind her suggest that she would have agreed with the young William Morris that the Great Exhibition was the epitome of ugliness. She took her knitting very seriously, and today we owe her a debt of gratitude in that she collected together some of the lovely lace patterns of Shetland, these forming the most important sections of her books.

Commerce had not yet entered into the story; it was "trade" and no Victorian lady dabbled in trade. The classes in society were very clearly delineated, the rich man still living in his castle and the poor man still hanging around his gate.

Something else emerged from Crystal Palace. At first it was a low rumble but later it became the strident noise of industry which was to change the face

of England. In the mills of Yorkshire, the newly invented spinning frames were adding to the thunder that was breaking over the face of the land. Hushed voices spoke of rumours of war. Very soon the nimble fingers which had plied the knitting needles to make knick-knacks so dear to Victorians were to turn themselves to a more serious occupation. The Balaclava helmet was to find its way into the drawing-rooms of Mayfair as well as the cottages in the Yorkshire Dales.

The Crimean War had given a new impetus to knitting. Petticoats and camisoles, knickers and underslips were soon being produced in the homes of England. The ladies' magazines of the day were printing knitting patterns and the spinners of knitting wools seeing the trend of events, soon entered into the field.

In 1899, John Paton, Son & Co. of Alloa, London, Manchester and Melbourne published for the price of 1d., "The Universal Knitting Book." In introducing this book to the public they say:

"The following patterns for knitted and crocheted articles by a well-known authority will be found clear, concise, and easily understood. They have been chosen with due regard to various tastes, being in some cases very simple, in others more elaborate, although none are beyond the ambition of a careful and patient worker."

This slender volume initiated what I am going to call the new revolution in knitting, for in it we find the first attempt to create tailored garments. The innovation was that "instead of working by a given number of stitches, it provides the



worker with an easy method of altering the size of any garment to fit an individual figure."

The success of this publication was phenomenal and in 1903 the second edition was published and the knitting public were assured that "our wools have long been favourably known for their durability, softness, and beauty of colouring, and they can be relied on to give maximum satisfaction in knitting and wear."

The firm of J. & J. Baldwin & Partners Ltd., Halifax, spinners of knitting wools since 1785, was not to be outdone by their Scottish competitors, and "Woolcraft" soon established itself as every knitter's textbook on the subject. Its immediate success was apparent and I think it is fair to say that at some time or other every home in the British Isles has had a copy of "Woolcraft" in its work-basket.

The war of 1914/1918 added to the interest in home knitting. We might well designate the twittering twenties the "jumper age." Fashionable women draped themselves in shapeless woollen sacks, the more daring innovators of fashion tying them in at the waist with a belt. In fact, they created the "sloppy Joe" and the teenager of today is in many ways copying the grandmother whose clothes she claims to despise.

From 1920 knitting never looked back. There is no Lot's Wife in this story.

The Fashion Houses of Paris entered the field. Anny Blatt was creating the designs for which she became justly famous, and in the middle thirties a well-known London House published a series of Anny Blatt leaflets enabling



the home knitter to follow in the footsteps of Paris with her needles and wool.

Many firms of spinners introduced knitting leaflets to the public, some firms becoming pioneers in revolutionizing the colour and fashion angle of the knitter's craft.

One of the most interesting developments in this new phase of knitting was the launching of "Stitchcraft" Magazine in 1932. Here for the first time fashion and knitting were co-related and one has only to glance through the pages of its early numbers to realize that it was virtually ten years ahead of its time. Its immediate success was phenomenal and today it is to be found on every bookstall in the country.



A glance at the knitting leaflets published in the late thirties and those published in the early twenties is proof of the change which had taken place. The knitting designer was still an unknown quantity, an odd name here and there, a Miss Annie Ford of Patons and Baldwins Ltd., or Miss Dorothy Dearnley of L. Copley Smiths Ltd. These names represent the vanguard of that revolution. It was a pioneering era, and those of us who design knitwear today owe much to our predecessors who acted as signposts to the future and the rich harvesting that awaited us.

By the beginning of the second world war knitting had come into its own. The knitting books of Mrs. Gaugain, "The Universal Knitting Book" by



John Paton, Son & Co., "Woolcraft" by Patons & Baldwins Ltd., these were all milestones on the road, but while I think it is fair to say that there may have been a haphazard element in the work of the early designers, this suggestion cannot be maintained today. The Fashion Houses of London, Paris and of New York have all served to influence and inspire the creation of delightful jumpers and cardigans, dresses and suits which are today available to the public in the form of knitting leaflets. Fashion experts are consulted, colour ranges are created, new stitches are sought for in all parts of the globe, all to add to the ease of knitting and the elegance of the work carried out by the home knitter.

Today Television has entered the field. I know there are those who say that knitting is a dying craft, and that one day the machine will sound the death knell of the homely knitting so dear to every woman's heart. Away with such false prophets! Knitting thrived in the desert places of the earth over two thousand years ago, and I prophesy that knitting will still be carried on in the homes of the people a thousand years hence.



Basis of Knitting

ABBREVIATIONS (See *Terms Used in Knitting* page 87)

ARAN KNITTING (See page 93)

ARGYLE KNITTING (See page 95)

BACK STITCH

This is a sewing stitch used in knitting for the stitching of seams and when making up a garment. It is worked as depicted (1) (See *Back Stitch Seam*).

BEAD KNITTING (See page 95).



fraction over 17 ins. at this point.

Next measure the length from the armhole to the top of the ribbing and pin down again at each side (3), on a standard classic shape, the width here generally averages 3 to 4 ins. narrower than the armhole width.

Now pin out the exact length from the armhole to the shoulder, remembering again that the width across the garment at shoulder level is approximately 4 ins. narrower than at widest point (4).

The basic shape is now pinned out, and the piece of fabric is ready to block. The blocking process is done by placing pins along the edges of the fabric approximately $\frac{1}{4}$ in. apart. The pins are placed all round the shaped piece and along the top edge of the ribbing (5).

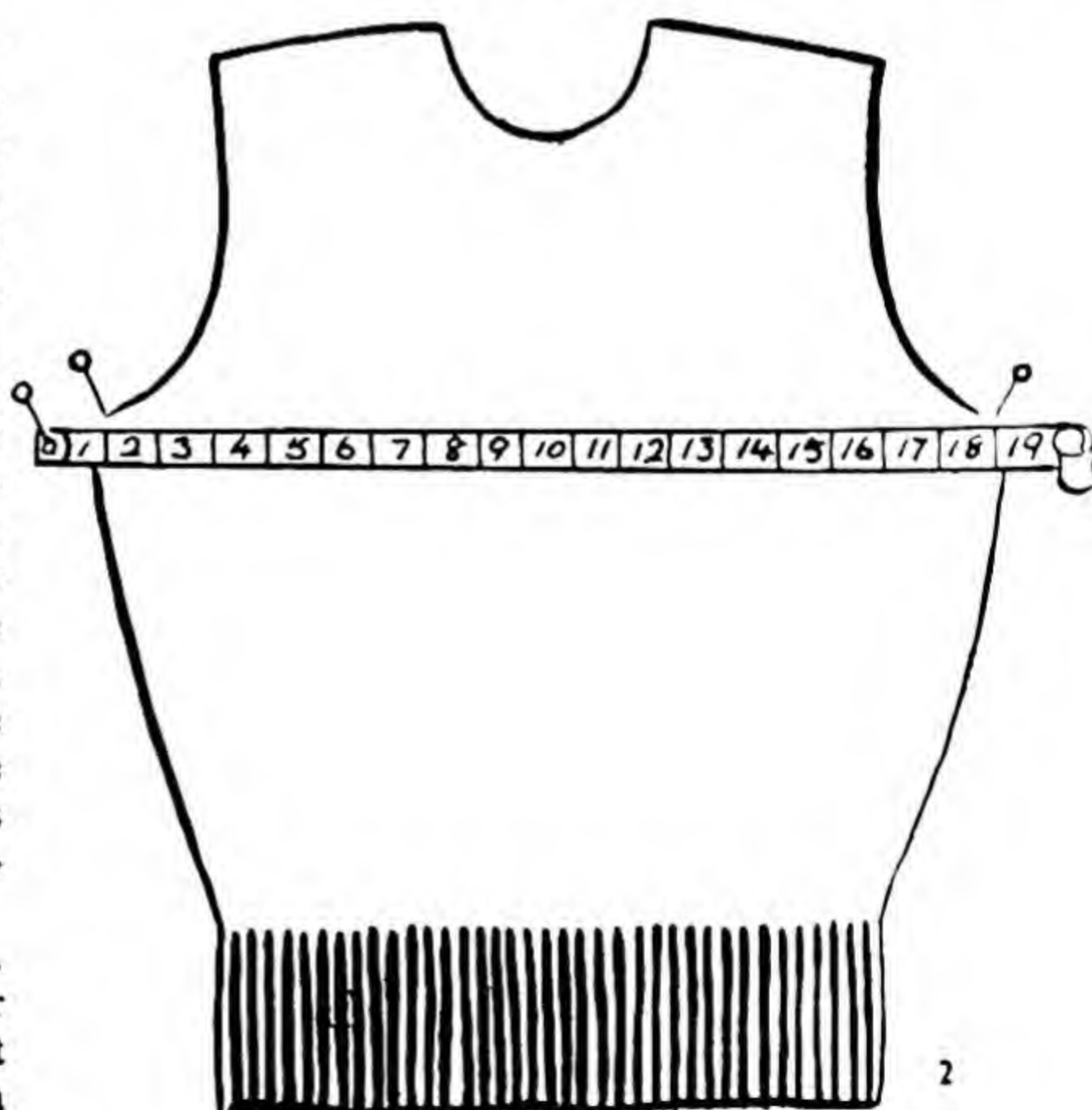
It is important to remember that you *do not block the ribbing*. Where there is

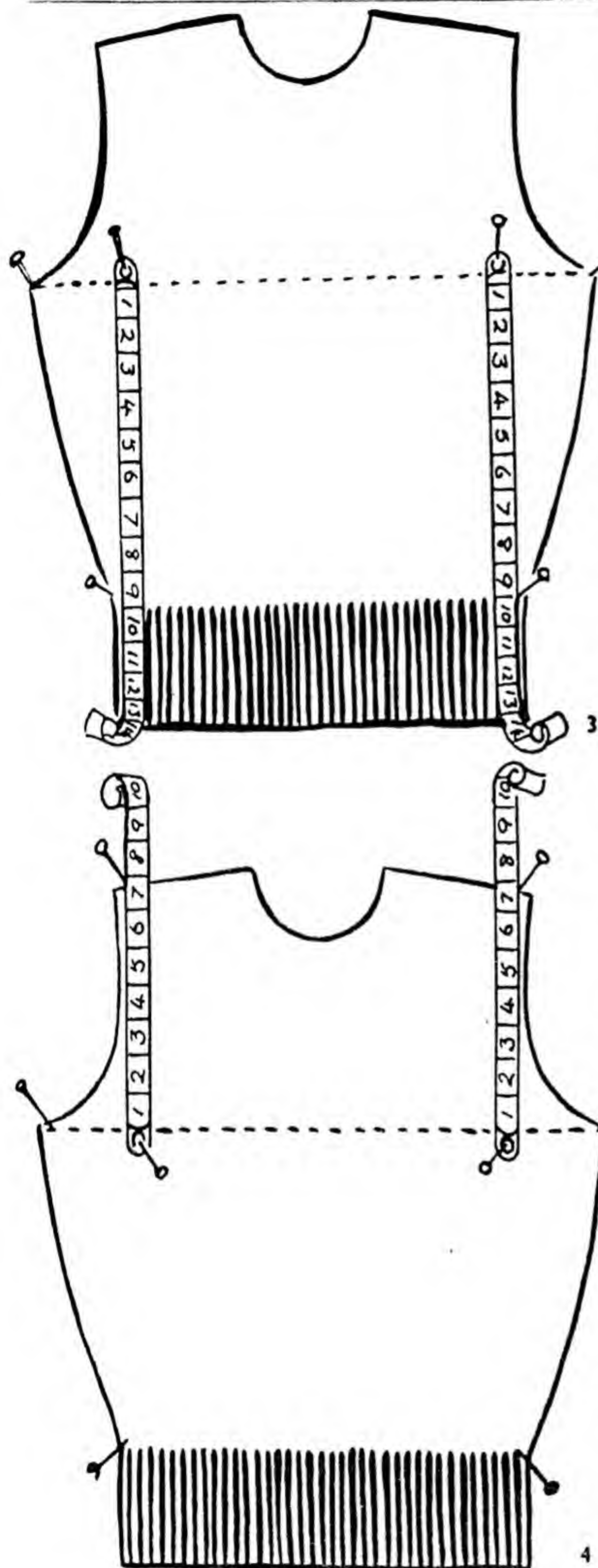
BLOCKING GARMENT

This simple operation consists firstly of pinning out the various pieces of a garment to their correct shape and size with the wrong side uppermost, ready for pressing lightly.

First of all, place a pin in the edge of the garment at its widest point (generally this is at the commencement of the armhole), now place a tape measure across the garment and pin the piece of fabric out at this point to the exact measurement required (2).

When making up a 34-in. jumper and the front or back is being blocked it will be pinned out to a





a neckband on a garment in ribbing, the pins blocking the shape are placed round the edge of the neckband, although in most cases it is simpler to block and press the pieces before actually knitting up the neckband. When the pieces are blocked out, press the fabric very lightly on the wrong side, using a warm iron and damp cloth. This is danger point No. 2, for if you press too heavily you may ruin the appearance of the right side of the fabric. It is essential to have a thick felt under the ironing sheet, the springiness of this type of material assists in preserving the natural texture of hand knitting.

One of the advantages of this method of blocking the pieces before making them up into a garment is, that if they are slightly on the large side you can ease them down to the correct size, or, vice versa, if they are slightly on the small side you can stretch them a little to give the correct measurements in the finished pieces.

Colour Knitting. The same principles of blocking are applied to Fair Isle and colour knitting. The pressing, however, is different, as here a hot iron and wet cloth are used, the fabric being actually steamed, thus producing a very even texture on the right side of the fabric. When Fair Isle or colour

knitting is blocked there may be a slight unevenness on the front of the fabric before it is blocked, but most of this will disappear if pressed in the manner described.

Fabrics. *Angora* fabric is blocked with the right side facing. It is not actually pressed, but steamed by holding the wet cloth, which is ironed, $\frac{3}{4}$ in. above the fabric itself (6).

Cottons and Silks must be treated extremely carefully during the pressing, as it is easy to form a gloss on the surface of these fabrics by using an iron that is too hot or pressing on too heavily with the iron. The cloth should be slightly wetter for cottons and silks than for wool.

The following table gives a very clear picture of how to press or block pieces of fabric.

ANGORA. Hot iron and wet cloth, steam $\frac{3}{4}$ in.-1 in. above surface of fabric.

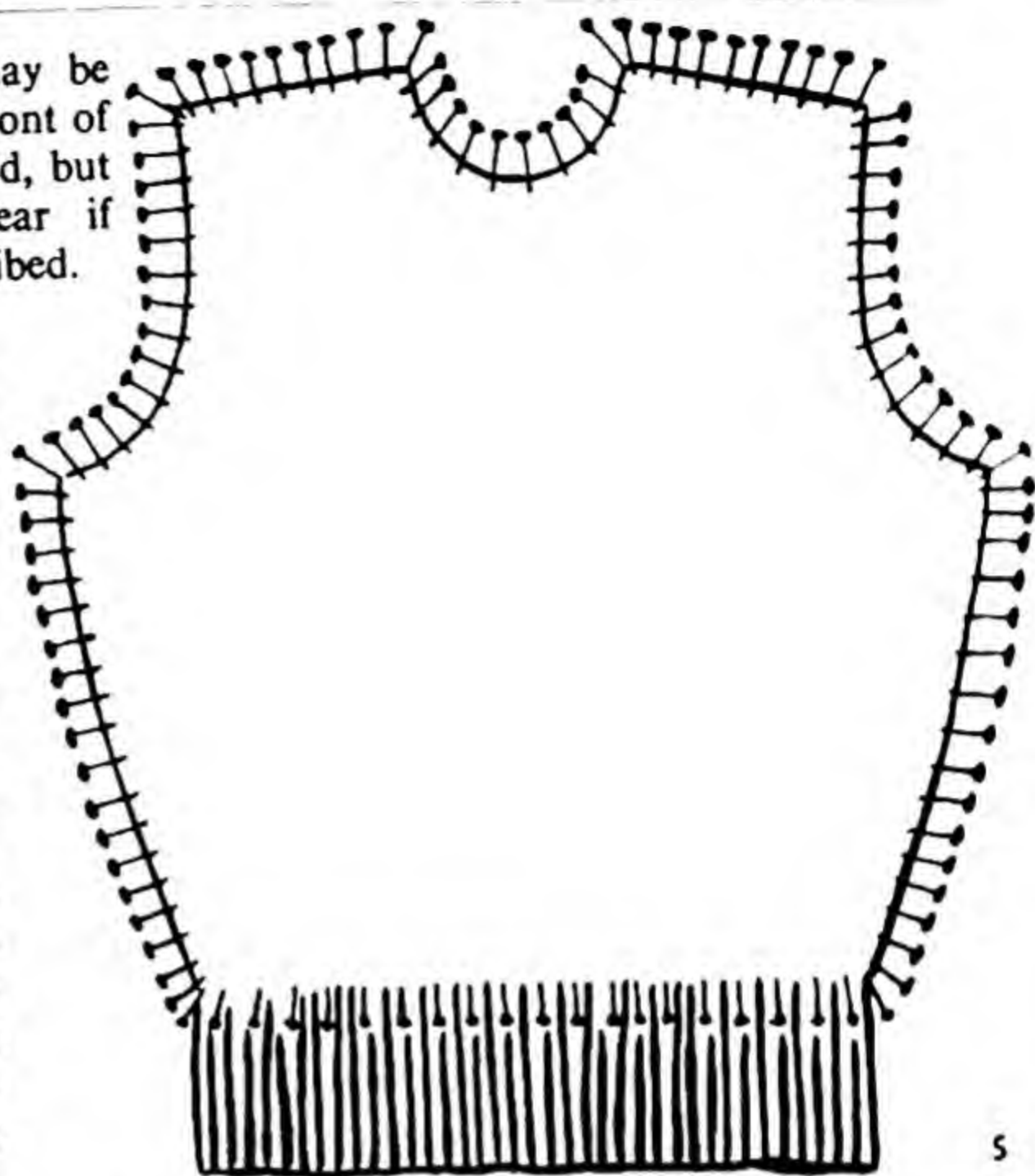
COTTON AND SILKS. Hot iron and wet cloth, press lightly, rewetting the cloth when necessary if it dries out under the iron at any point.

FAIR ISLE FABRICS AND COLOURED FABRICS. Hot iron and wet cloth, press firmly and evenly.

RIBBED AND CABLE FABRICS. Warm iron and damp cloth. Press very lightly.

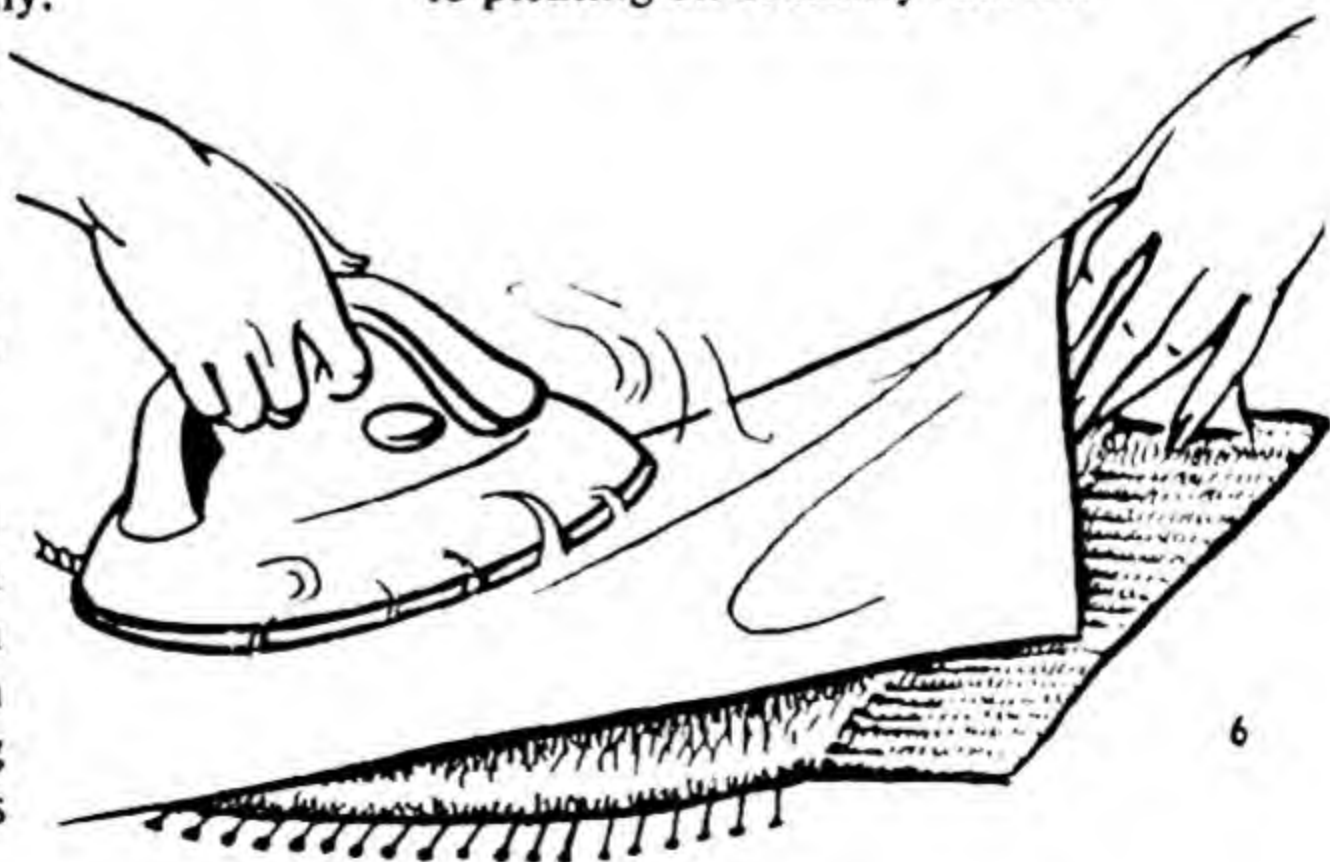
SIMPLE WOOL FABRICS. Warm iron and damp cloth.

Garter Stitch. A point to remember about a garment in garter stitch is that a slight stretch lengthwise in blocking (allowing for this



stretch when measuring the pieces as you knit them) will prevent "dropping" when the garment is worn.

Pleats. Blocking out skirts where pleated effects have been knitted into the fabric. If it is a fold-over type of pleat each of the folds must be pressed individually into position during the actual blocking. This sets the pleats and will give them a permanence almost akin to pleating on ordinary fabrics.



Ribbing. If a garment contains fancy rib fabric as the main part of the design, or cable fabrics worked into the design, these should only be touched slightly with the iron, over a damp cloth, as the flattening down of this type of knitting robs it of its loveliness and ruins the garment.

Note. For all the above types of blocking use a warm iron and damp cloth.

Garter stitch and ribbed fabrics can be pressed *very lightly*, although if the ribbing is really neat and even it is wiser not to touch it with a warm iron at all.

BOBBLE

A bobble consists of a piece of reverse stocking stitch created by stitches being increased out of one stitch of the original fabric, a small piece of fabric being knitted on these stitches and then the stitches being all drawn over the first stitch, thus creating the bobble as it appears on the front of the work. The size of the bobble is determined by the number of stitches made out of the one stitch and the number of rows worked on these stitches. For a small bobble 3 sts. are made from the one; for a medium bobble 4 sts. out of one; and for a large bobble 5 sts. out of one. The number of rows worked on these stitches is always the same, whatever the size of bobble.

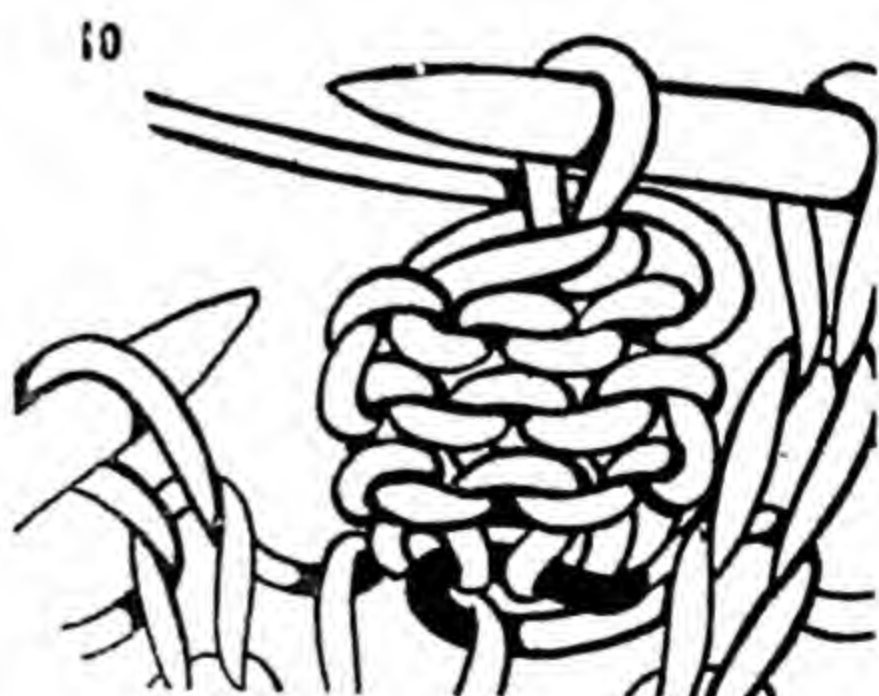
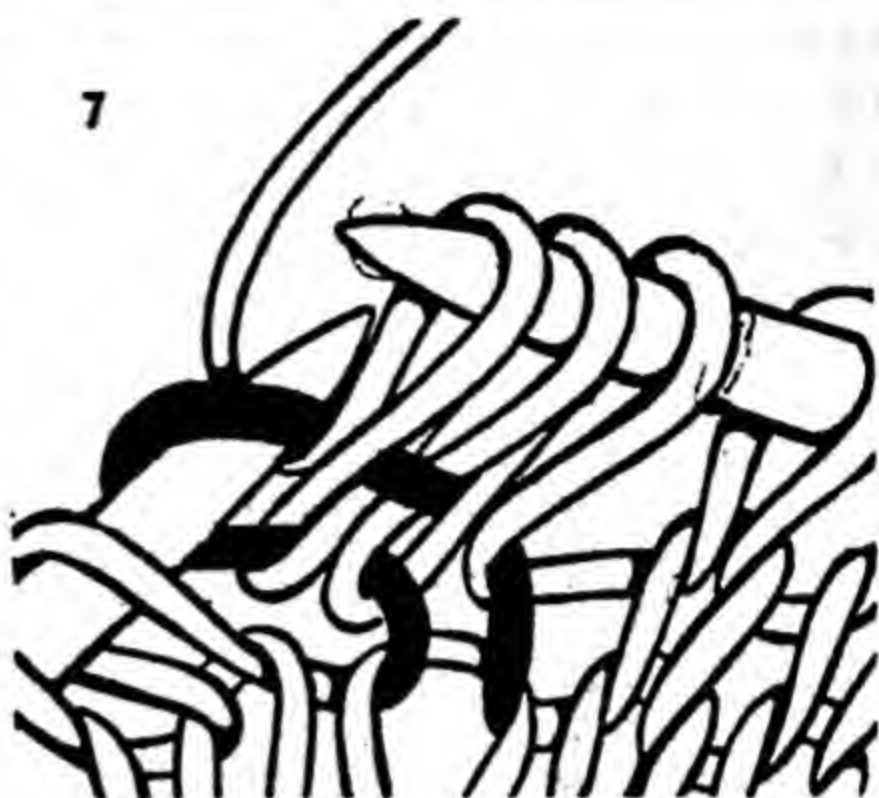
The first example is a small bobble built on the "3 sts. out of the one" principle.

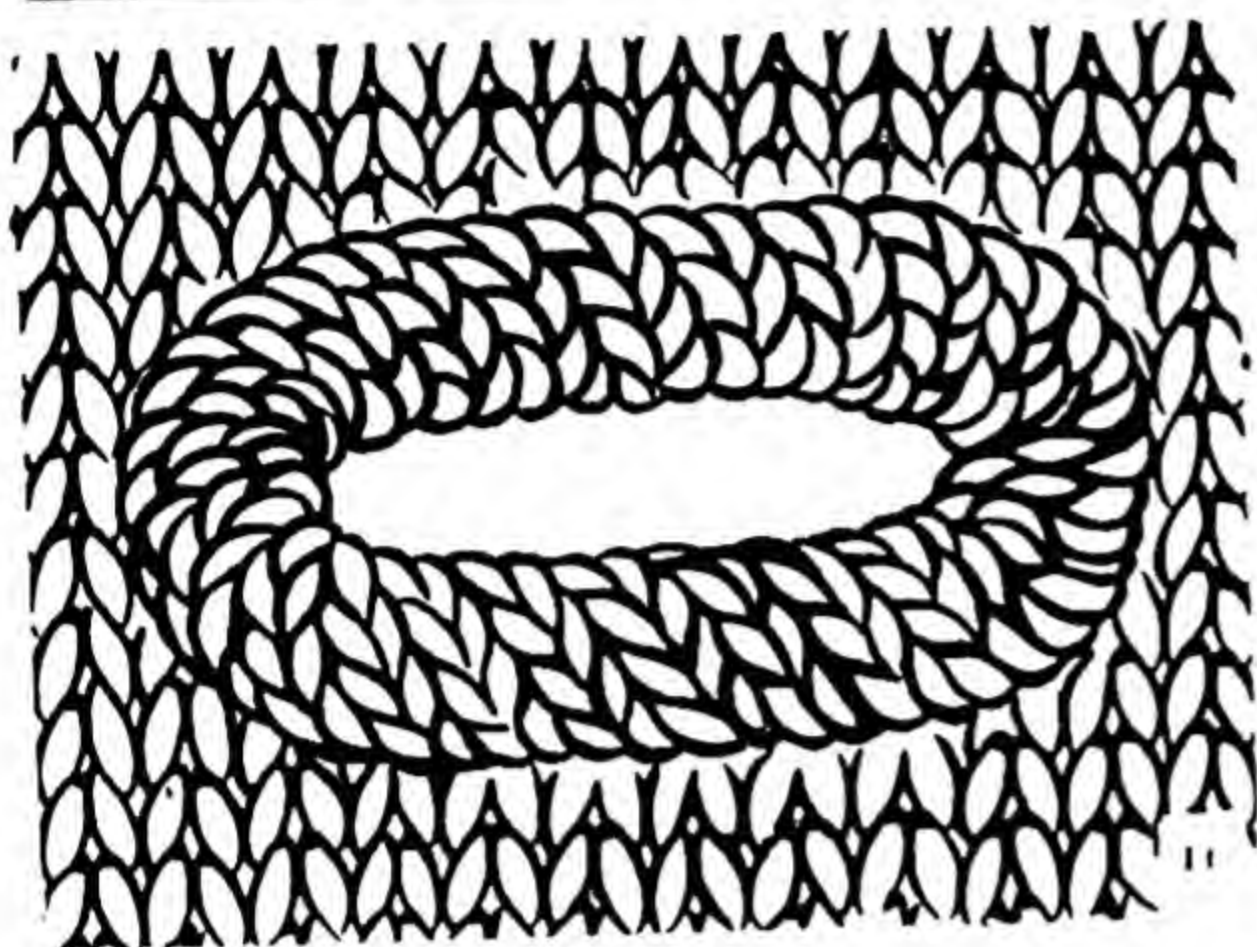
To make this simple bobble proceed as follows:

K. into the front, back and front of the next stitch on the needle (7).

Turn the work round and k. across the 3 sts. made out of the one stitch, turn the work again and p. across the 3 sts. (8), turn the work again and k. across the sts. once, thus working 3 rows of reverse stocking stitch on the 3 sts.; turn the work again.

Now insert the point of the right-hand





needle in the second st. from the point of the left-hand needle, drawing this st. over the first st. (9). Insert the point of the right-hand needle into the next st. on the left-hand needle (the second st. from the point again), and draw this over the first st.

Slip the first st. on the left-hand needle (the one over which the other 2 sts. have been drawn) on to the right-hand needle (10) and continue in stocking stitch working the bobbles as specified in the pattern.

The principle of the medium "4 st." bobble is to make 4 sts. out of the one by knitting into the front and back of one st. twice.

Work 3 rows of reverse stocking stitch, as above, then slip 3 sts. over the first stitch in place of the 2 sts.

For the large bobble "5 sts." make 5 sts. out of the one stitch by knitting into the front and back of one st. twice, then knitting into the front of it again.

Work 3 rows in reverse stocking stitch, as above, then slip 4 sts. in place of 2 over the first st.

For variations in Bobble Stitch (See *Bobble Fabrics* page 96).

BOHUS KNITTING (See page 98).

BRIOCHE STITCH (See *Brioche Knitting* page 99).

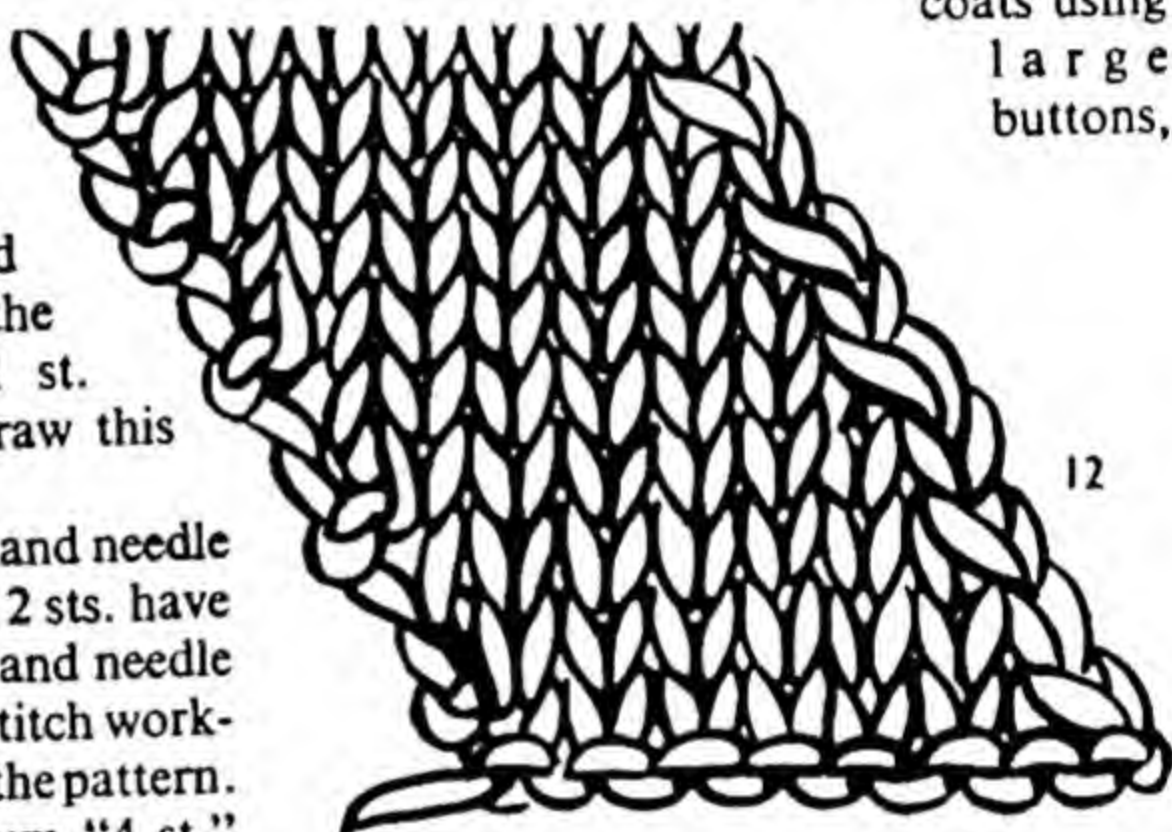
BROCADED KNITTING (See *Florentine Knitting* page 144).

BUTTERFLY STITCH (See page 100).

BUTTONHOLES

Making buttonholes in knitted fabric is perfectly simple.

Bound Buttonholes. Where decorative buttonholes are used, in, for example, heavy knitted coats using large buttons,



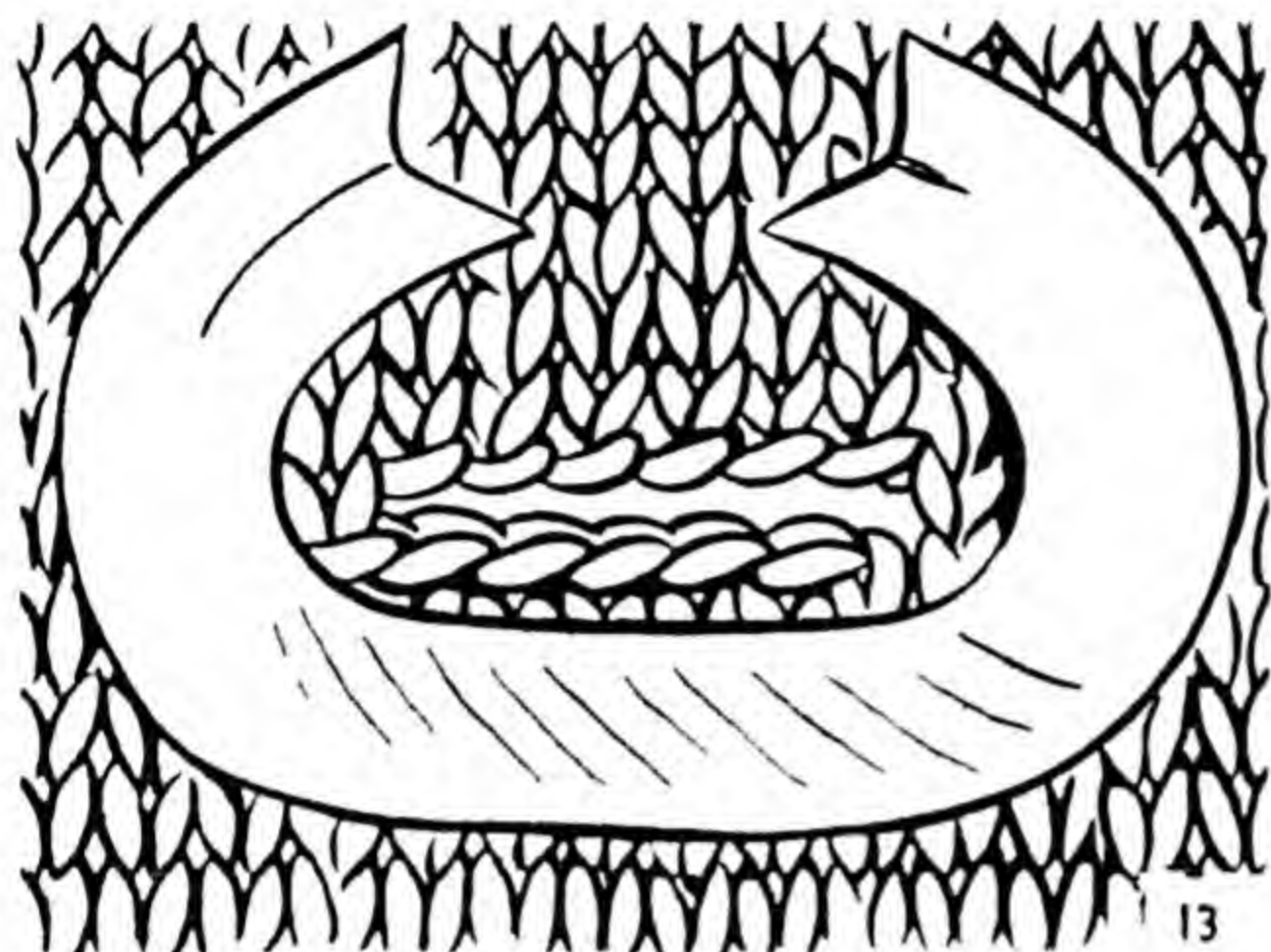
the cast-off and cast-on hole (See *Tailor's Buttonholes*), can be bound round with a piece of bias knitting (11). It is advisable to use a finer wool than that used for the coat itself. If you cannot match up the exact shade a contrast can be used, picking up the same colour as the button. The principle of bias knitting is to decrease at the beginning of the row and increase at the end of the row, working a plain row in between each increase and decrease.

Here is an example of a bias on eight stitches that will form a wide enough binding for buttonholes of this type (12).

Cast on 8 sts.

1st row: K.2 tog., k. to last st., inc. in last st. **2nd row:** P.

Rep. these 2 rows for length required.



When the binding has been knitted fold it at the centre and press a crease on the right side. Neatly stitch the binding round the buttonhole, joining the bias edges together with a flat seam (13). It is advisable to make the join at the centre of the top or bottom edge of the buttonhole.

Small Buttonholes. Where a small buttonhole is required as in children's garments, or where small buttons are used on adult garments, the buttonhole is made by working a "wool forward, knit 2 together" (14).

When the second row has been worked this forms a small hole in the fabric (15).

Tailor's Buttonholes. The ordinary type of tailor's buttonhole is worked over two rows of the fabric. On the first row a given number of stitches is cast off, two, three or more according to the size of button which is being used, and on the second row the same number of stitches is cast on (16).

The ideal way to cast on the stitches is simply to make a loop on the thumb and slip it on the needle.

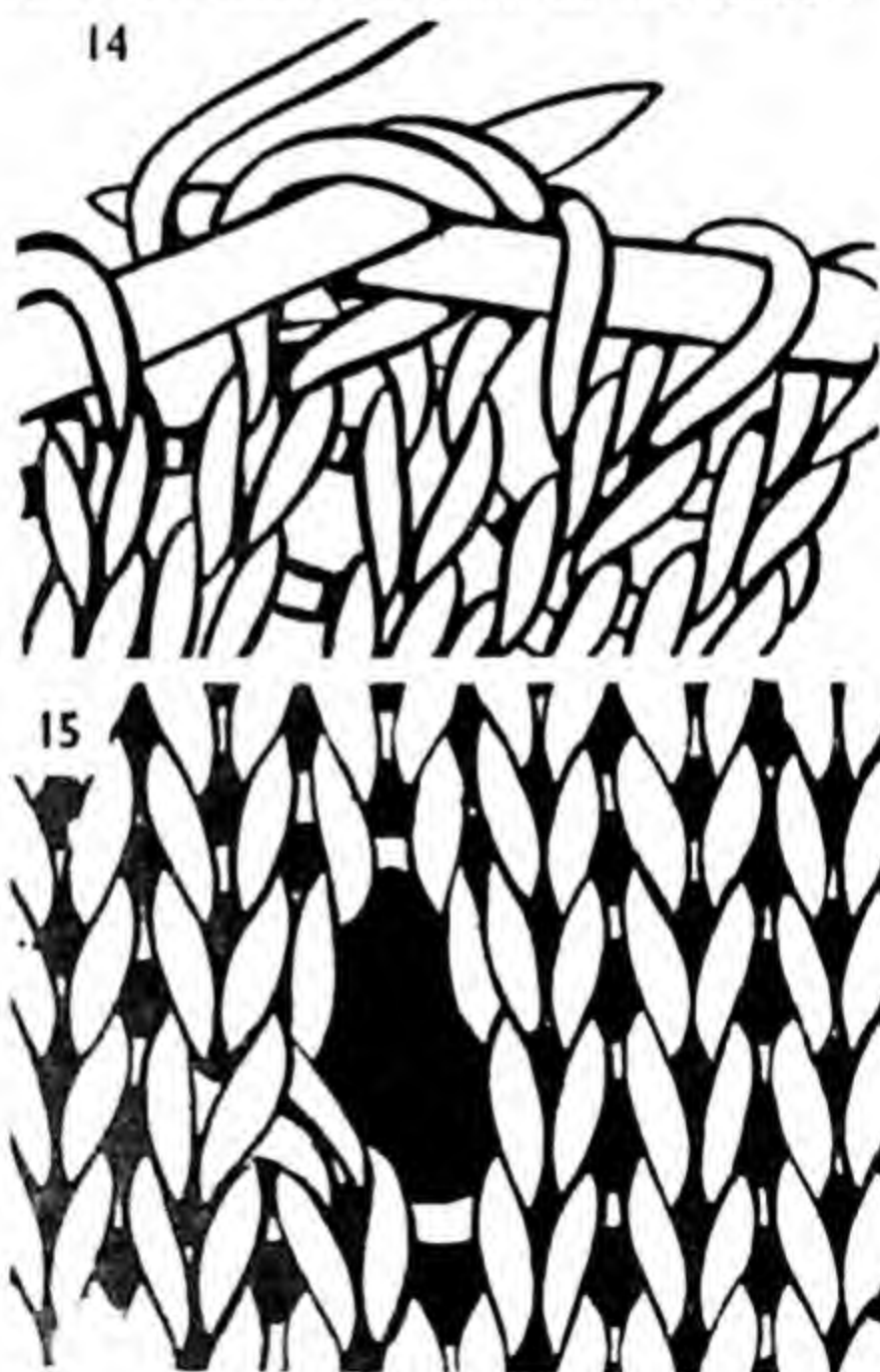
Repeat this action until the required number has been cast on to the needle (17).

In order to avoid the loose stitch so

many knitters make when casting on the second row of the buttonhole, a useful tip is to work twice (see *Increase*) into the stitch immediately before the cast-off stitches, casting on one stitch fewer than the total number cast off, as the stitch increased counts as the first cast-on stitch.

It is important to remember not to tighten up the buttonhole when working a buttonhole stitch edge. You can use either the same wool the garment is knitted in, or the same colour in a finer wool if the actual wool used for the garment seems too heavy to finish off the buttonhole.

In children's garments where the "Small Buttonhole" principle is used, it is not advisable to work round in buttonhole stitch, as this will turn the buttonhole into a circular eyelet and tend to distort the flow of the fabric.



Vertical Buttonholes. Where a vertical buttonhole is required the knitting is "split" at the point where the buttonhole is to be worked. Two balls of wool are used from this point until the buttonhole has been completed, the first ball being used over the first group of stitches and the second one over the second group (18).

When the buttonhole has been completed simply break off the second ball of wool and continue the fabric using the one ball, running in the end of the wool from the second ball firmly and neatly at the back of the work (19).

In making vertical buttonholes the first stitch on every row along the edge of the buttonhole should be slipped knitwise, the same stitch being knitted on the following row; this creates a neat and firm edge.

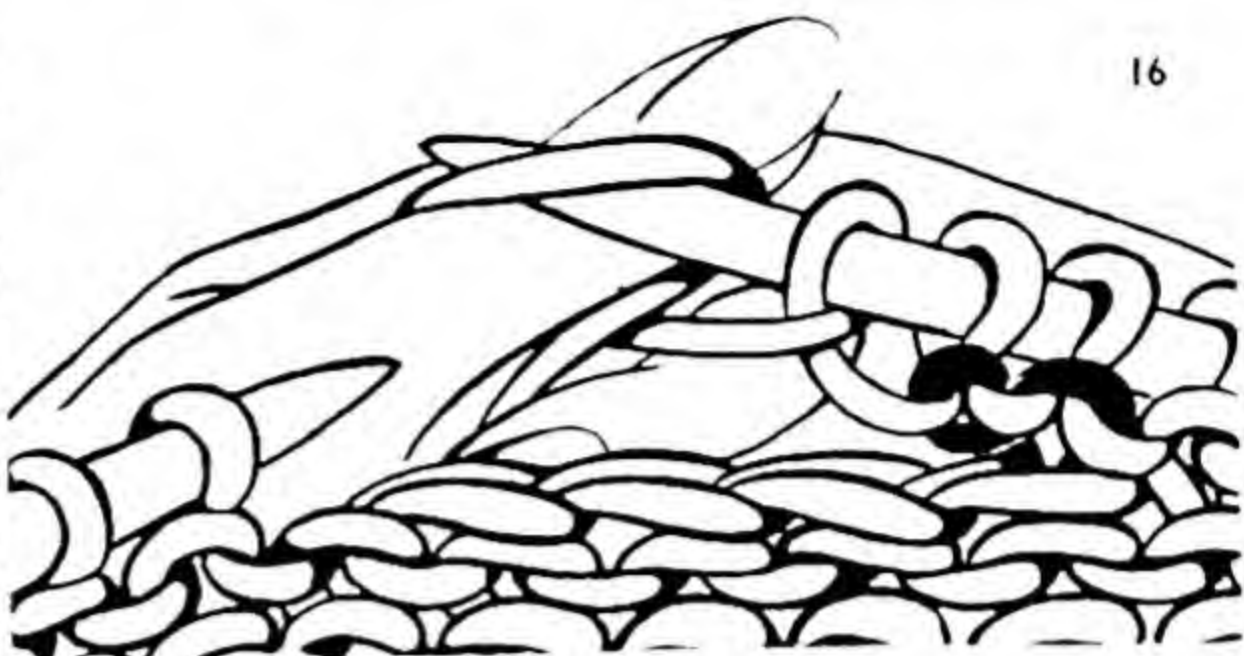
Worked Buttonholes. A firm edge is easily made on a knitted buttonhole by

working ordinary buttonhole stitch round the buttonhole opening (20 and 21).

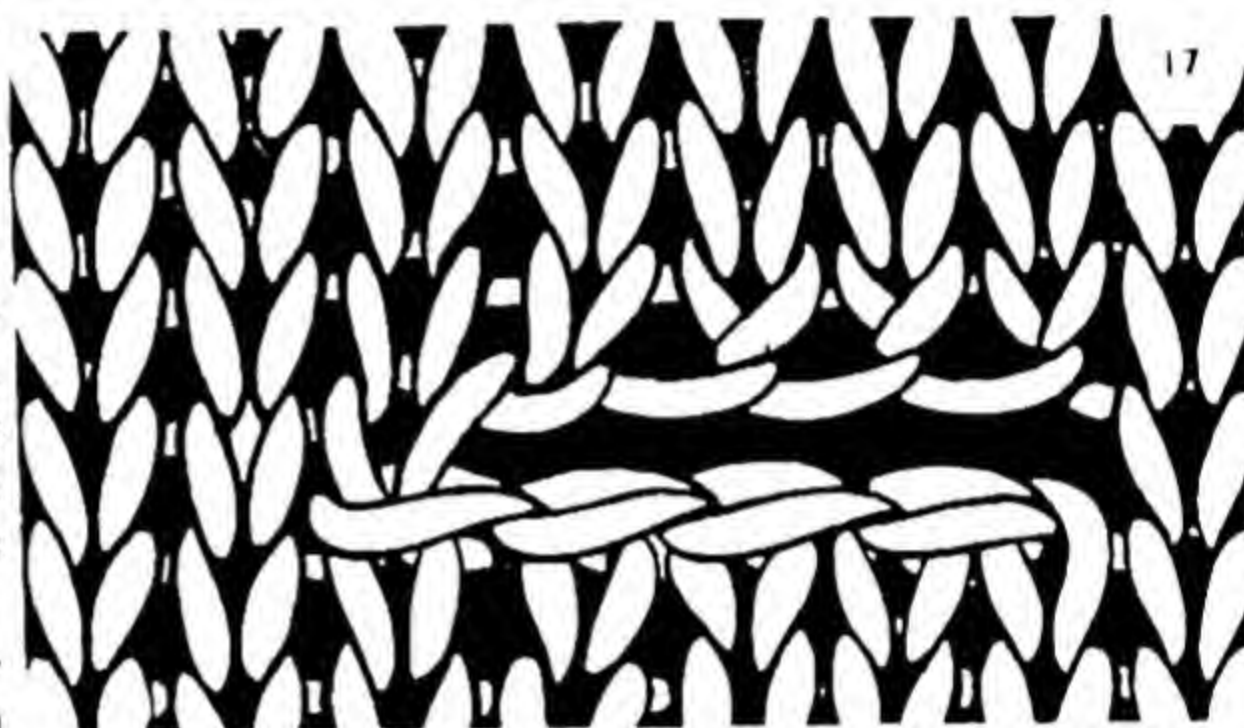
Where the "cast-off, cast-on" (Tailor's) buttonhole principle has been used, the finished effect is exactly like a tailored buttonhole.



18



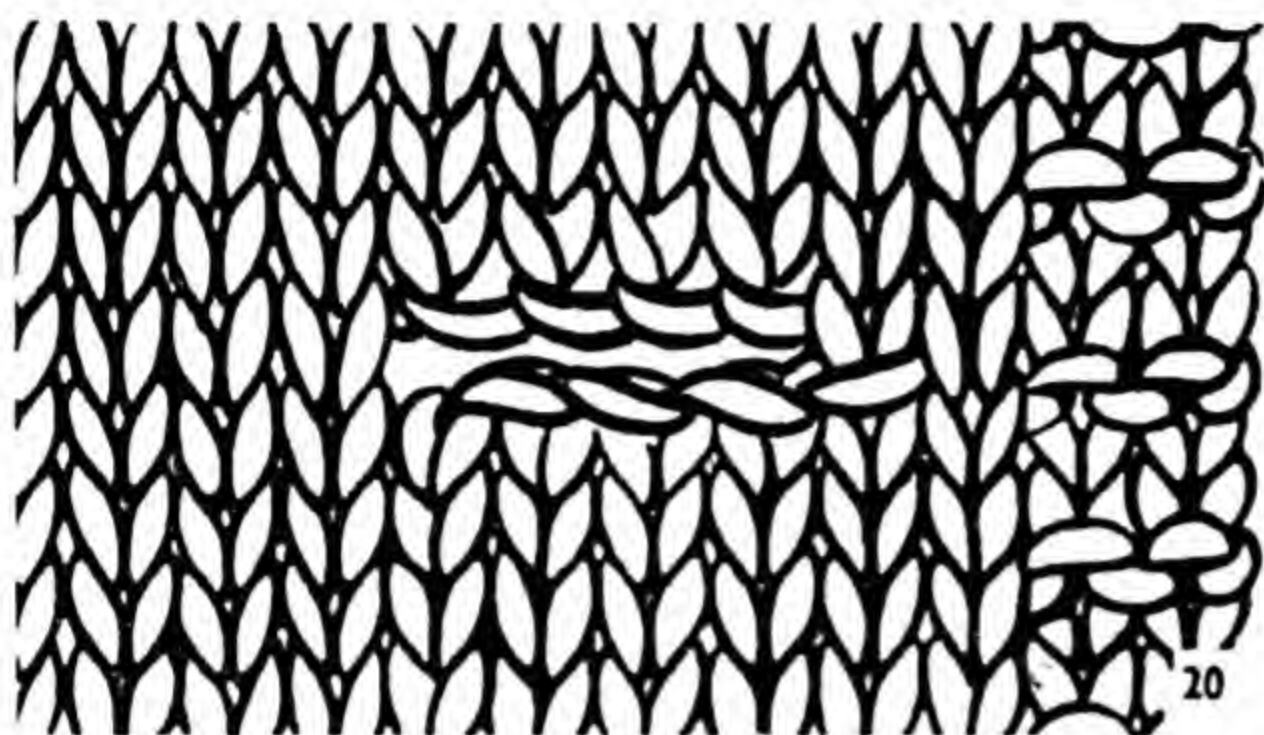
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17

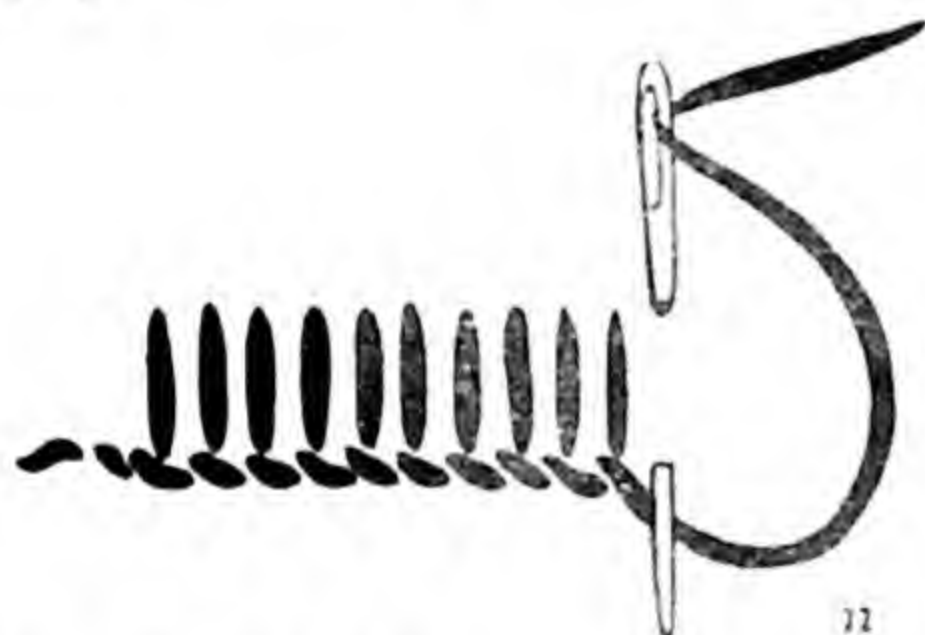


19



BUTTONHOLE STITCH

Work with a length of matching thread and a wool needle as diagram (22).



CABLE STITCH

The principle of cable knitting is to place a stated number of stitches to the back or the front of the work, working these stitches after the stated number of stitches at the beginning of the cable have been worked.

Cable 2 Back. Slip 2 sts. on to a cable needle and leave them on this needle at the back of the work. Using the right-

hand needle k. the following 2 sts. (23). Bring the cable needle forward and k. across the 2 sts. on the cable needle (24), taking care not to twist this needle during the operation.

Cable 2 Front. Slip 2 sts. on to a cable needle and leave them on the needle at the front of the work. K. the following 2 sts., using the right-hand needle (25). Take the cable needle back and k. across the 2 sts. on the cable needle (26), taking care not to twist this needle during the operation.

The above two examples illustrate the basic principle of working cable in knitting. You will have noticed that the stitches stated on the cable are multiplied by 2, i.e., C.2F and C.2B are worked over 4 stitches. Once the principle is understood the number of stitches cabled can be varied, always remembering the 2 multiple principle, thus when working a cable 3 action work over 6 sts., a cable 4 action over 8 sts., and so on.

The operation of cabling produces a rope-like twist on the front surface of the fabric.

Cables are usually worked in stocking stitch but fancy cable patterns can be produced by varying the type of stitch used on the cable itself.

In placing the cabling principle on the knitted fabric a given number of rows are worked in the ordinary pattern e.g. knit 2, purl 2 rib base as on rows 1 and 2 in the *Ribbed Cable* pattern. The number of rows varies according to the effect the knitter desires to produce. The general principle here is to work 2 more rows

between the cable than the number of stitches used on the complete cable.

Thus, where C.2F, or C.2B is worked, 4 stitches being used for the cable, the cable-row is worked on every sixth row. Where C.3F, or C.3B is worked, 6 stitches being used, the cable is worked on every eighth row.

In a pattern, where 8 stitches are used in the cable, the cable will be worked on every tenth row.

Lozenge Cable Pattern. Here again a number of stitches divisible by 4 plus one extra stitch for the cable is required. The principle is that two groups of the cable are worked on each pattern row. In the first movement the cable stitches are moved outwards from the centre. In the second movement, completing the lozenge, the cable stitches are moved inwards from the outside to the centre. This may sound a very complex action, but in the following pattern where the lozenge has been worked across 13 stitches the movements and actions are well illustrated (27).

Cast on a multiple of 17 sts. plus 4 sts.

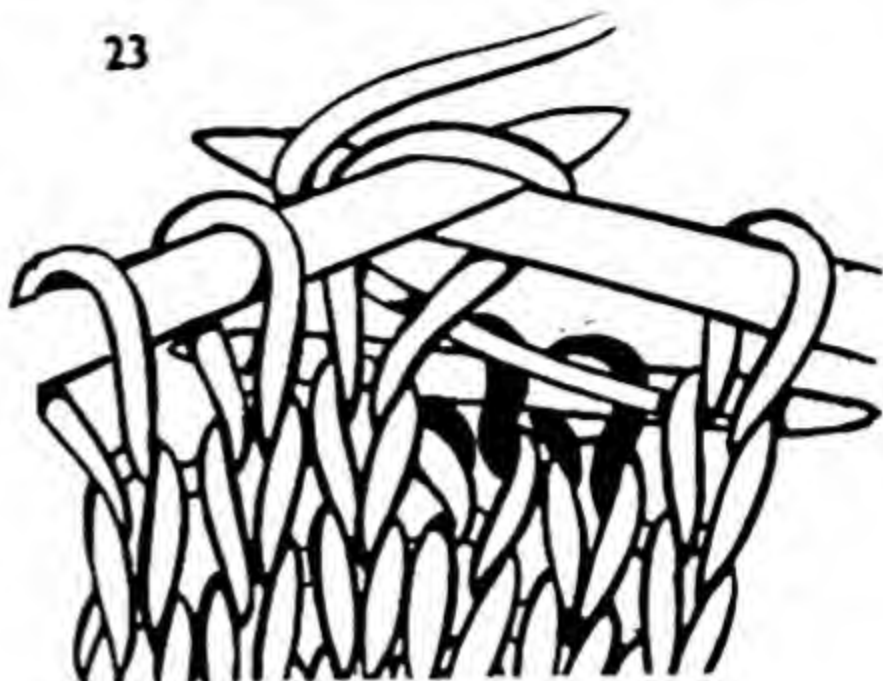
1st row :K.2 p.2, k.13, p.2, k.2.

2nd row: P.2, k.2, p.13, k.2, p.2.

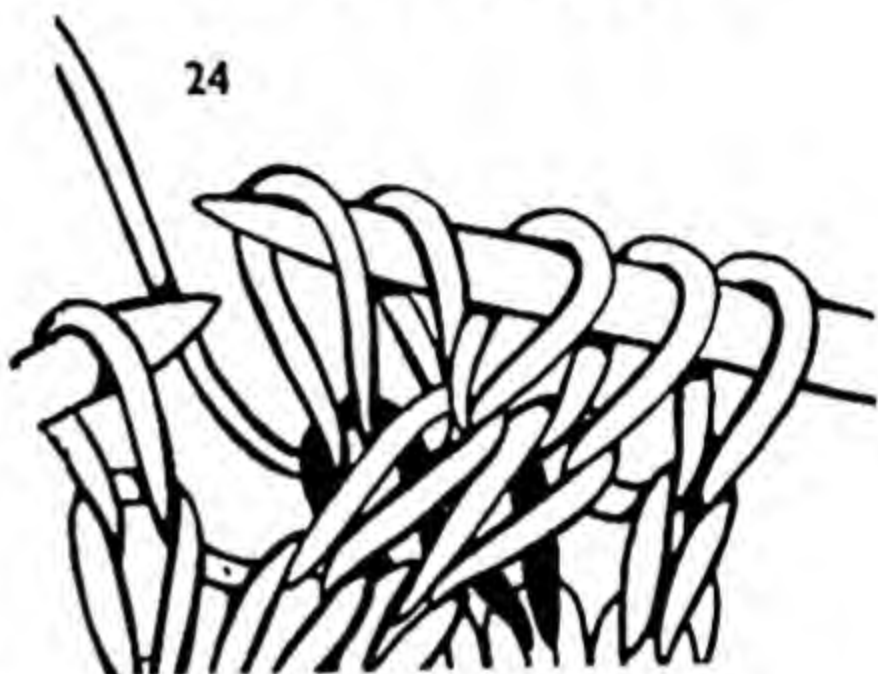
3rd row (on which the first movement, cabling the stitches from the centre to the outside, is worked): K.2, p.2, sl. the next 3 sts. on to a cable needle and leave at back of work. Using right-hand needle, k. across the next 3 sts. on left-hand needle. Bring the cable needle forward and using the right-hand needle k. across the 3 sts. on the cable needle. Using the right-hand needle k. next st. on left-hand needle. Sl. next 3 sts. on to a cable needle and leave at front of work. Using right-hand needle k. across next 3 sts. on left-hand needle. Take the cable needle back and using right-hand needle k. across the 3 sts. on the cable needle. Using right-hand needle p.2, k.2 across remaining 4 sts. on left-hand needle.

4th row: As 2nd row.

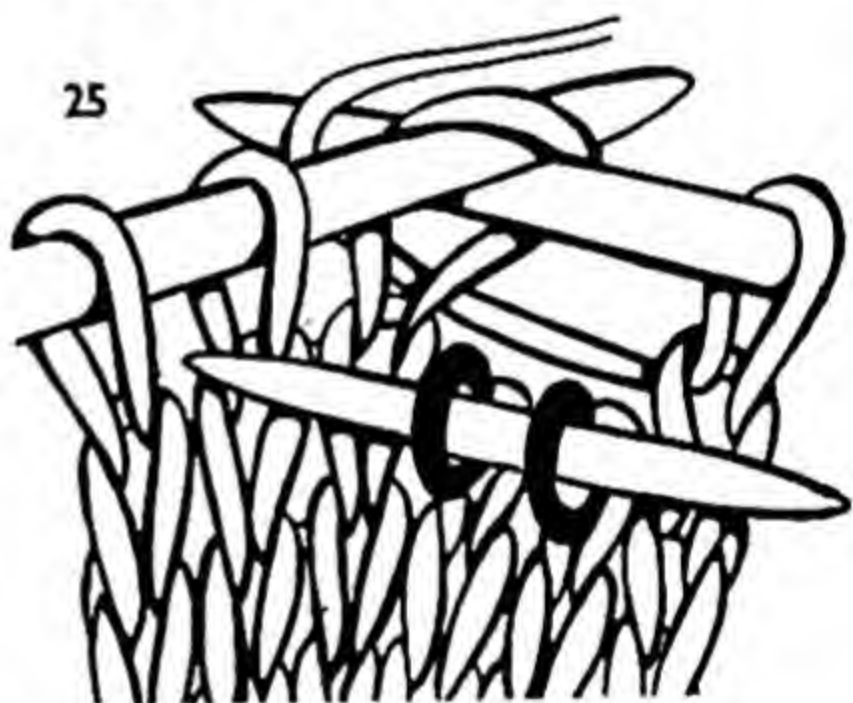
23



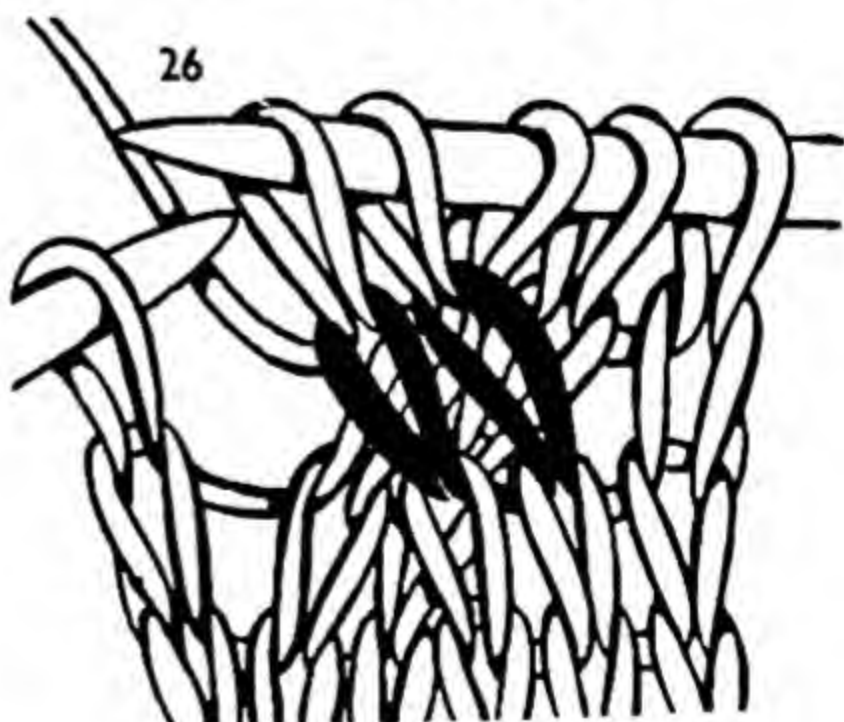
24

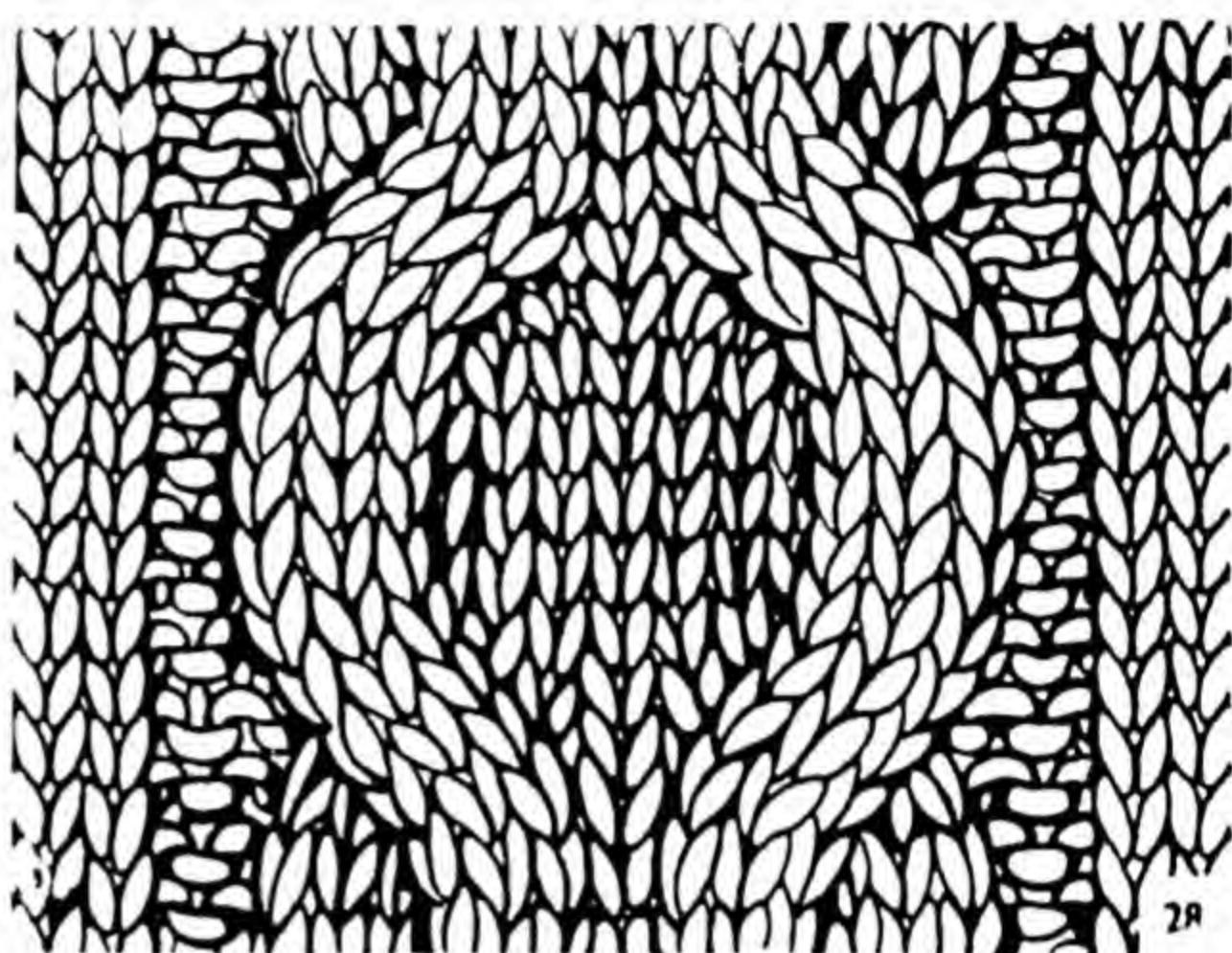
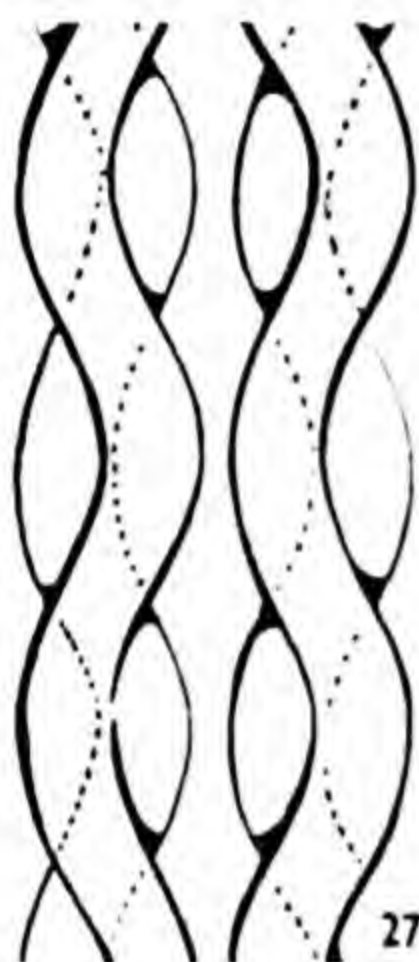


25



26





5th to 10th rows: Rep. the 1st and 2nd rows 3 times.

11th row (on which the second movement, cabling the stitches from the outside to the centre, is worked): K.2, p.2, sl. the next 3 sts. on to a cable needle and leave at front of work. Using the right-hand needle k. across 3 sts. on left-hand needle.

Take the cable needle back and using right-hand needle k. across the 3 sts. on the cable needle. Using right-hand needle k. the next stitch on left-hand needle. Sl. the next 3 sts. on to cable needle and leave at back of work. Using right-hand needle k. across next 3 sts. on left-hand needle. Bring cable needle forward and using right-hand needle k. across 3 sts. on the cable needle. Using right-hand needle p.2, k.2 across remaining 4 sts. on left-hand needle.

12th row: As 2nd row.

13th to 18th rows: Rep. 1st and 2nd rows 3 times.

Rows 3 to 8 inclusive form patt. (28).

Ribbed Cable. The perfect example of the fancy cable principle is where a ribbed cable stitch is worked. The principle here is to work the pattern on a ribbed base.

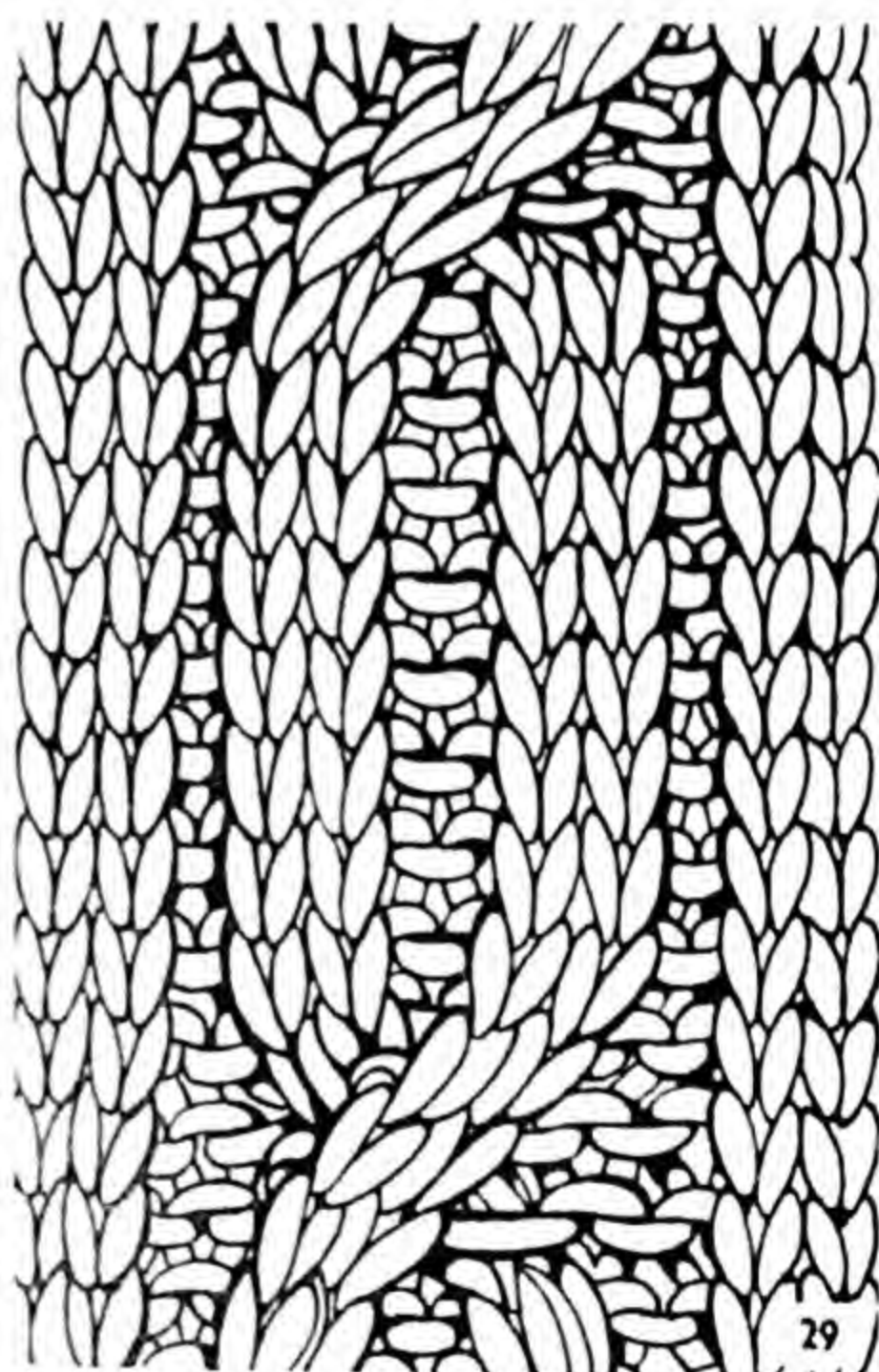
Here is an example of cable worked on a knit 2, purl 2 base.

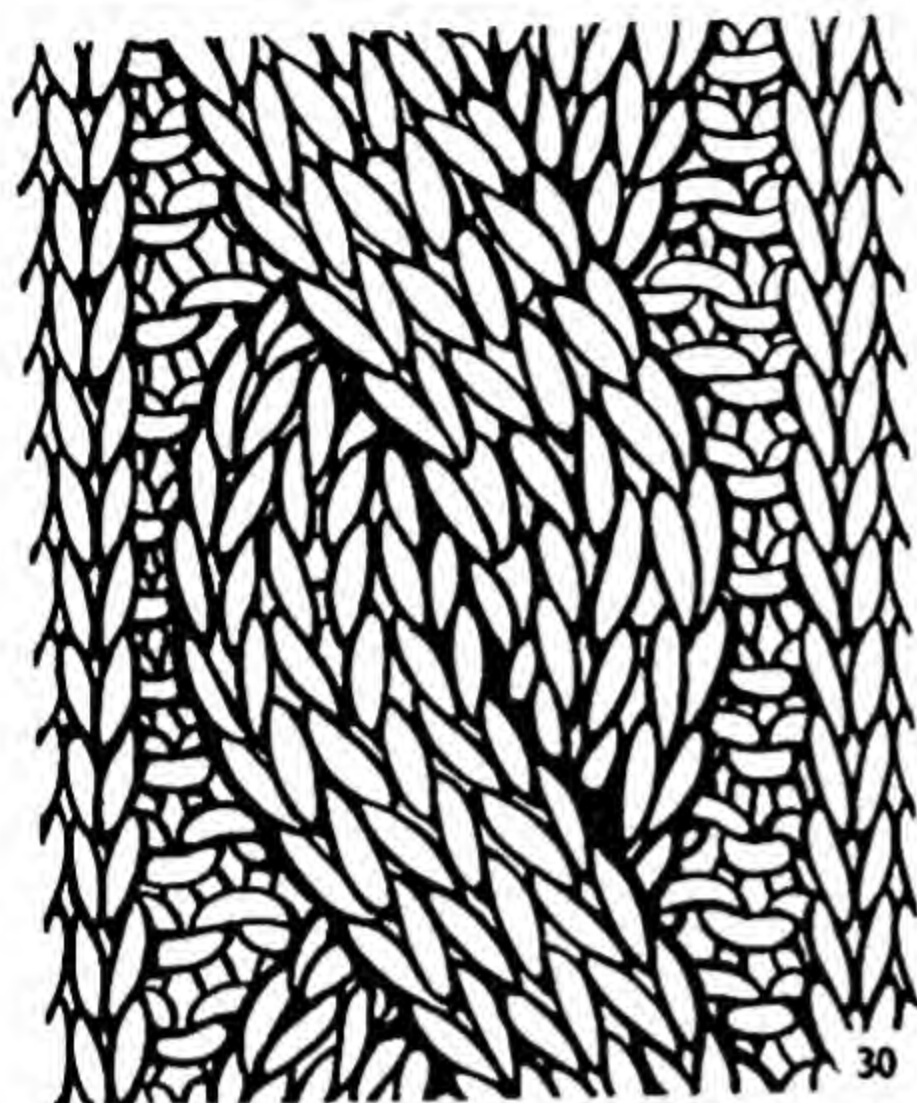
Cast on a multiple of 12 sts. plus 2.

1st row: * K.2, p.2; rep. from * to last 2 sts.; k.2.

2nd row: * P.2, k.2; rep. from * to last 2 sts.; p. 2.

3rd row (on which the cable is worked): K.2, p.2; sl. the next 4 sts. on to a cable needle and leave at the back of the work. Using the right-hand needle k.2, p.2 across the next 4 sts. on the left-hand needle. Bring the cable needle



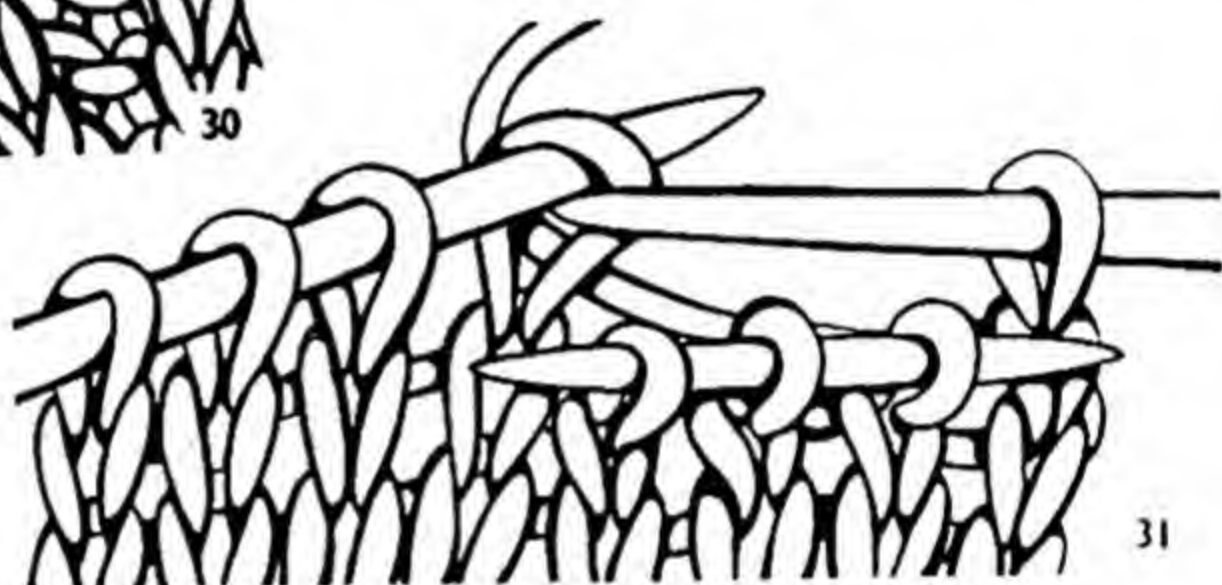


on to a cable needle and leave at the front of the work. Using the right-hand needle k. across the next 3 sts. on the left-hand needle (31). Take the cable needle back and using the right-hand needle k. across the 3 sts. on the cable needle, p.2, k.2 across the 4 remaining sts. on the left-hand needle.

4th row: P.2, k.2, p.6, k.2, p.2.

Repeat 1st and 2nd rows twice.

Three Plait Cable. Another variation of cabling in which the principle is to cable across a given number of stitches (one-third of the total number used for



forward and k.2, p.2 across the 4 sts. on the cable needle. Now k. the last 2 sts. on the left-hand needle.

4th row (on which the cable is set):
 * P.2, k.2; rep. from * to last 2 sts.; p.2.
 Work 6 rows in k.2, p.2 rib (29).

Stocking Stitch Cable with Rib. In ordinary cabling on a stocking stitch base the usual practice is to work a purl stitch rib (working one or two stitches in this rib) before and after the group of stitches used for the cable, this emphasizes and enhances the beauty of the cable pattern.

As an example of this principle here is a pattern embodying the C.3F principle (30).

Cast on a multiple of 10 sts. plus 4.

1st row: K.2, p.2, k.6, p.2, k.2.

2nd row: P.2, k.2, p.6, k.2, p.2.

3rd row (on which the cable is worked): K.2, p.2, sl. the next 3 sts.

the pattern) and then after working a given number of rows to cable again across the second group of stitches (again one-third of the total number of stitches used on the pattern), thus producing the plaited cable effect as against the single cable effect in ordinary cabling.

The usual practice here is to place a purl stitch rib each side of the group of stitches used in the cable pattern to give proper emphasis to the pattern itself.

Here is an example of Plaited Cable using 9 stitches on the cable portion of the fabric. The number of stitches can be varied, thus altering the width of the cable pattern, but it must always be a number divisible by 3. In the example there are 9 stitches (3 multiplied by 3), (32).

Cast on a multiple of 13 sts. plus 4.

1st row: K.2, p.2, k.9, p.2, k.2.

2nd row: P.2, k.2, p.9, k.2, p.2.



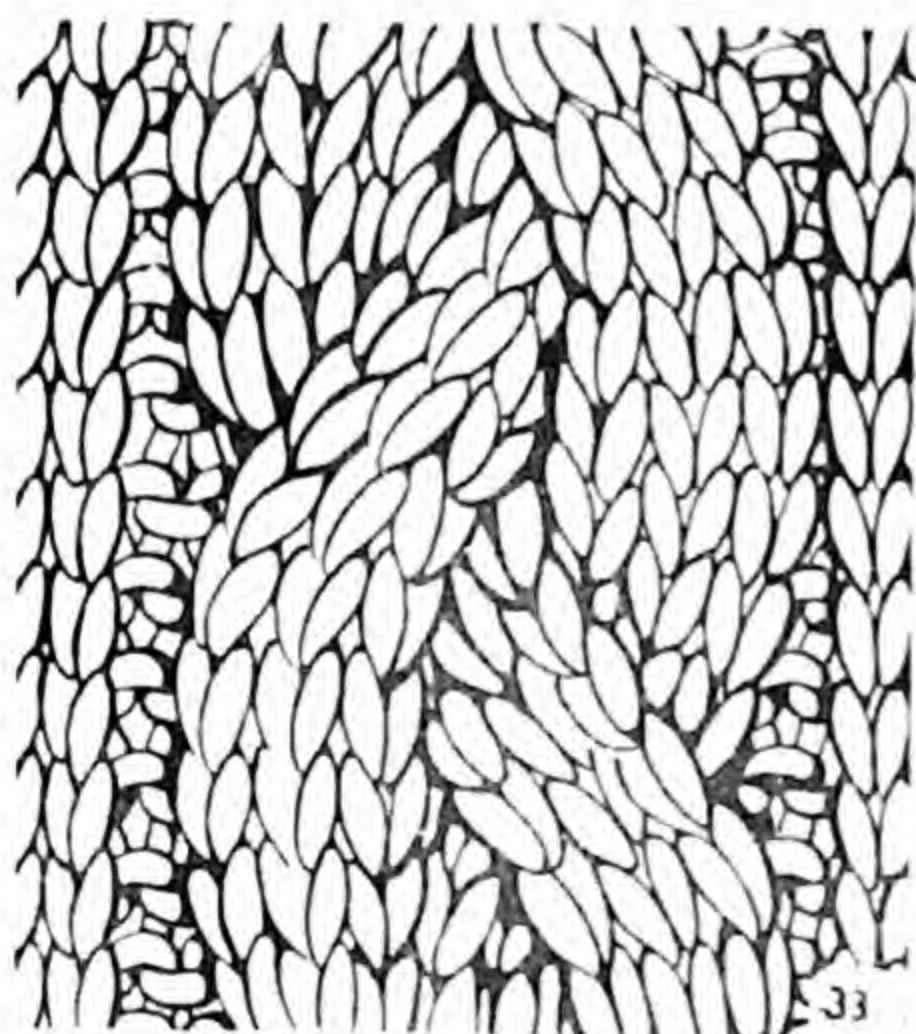
32

3rd row (on which the first group of stitches is cabled): K.2, p.2, sl. the next 3 sts. on to a cable needle and leave at the front of the work, using the right-hand needle k. across the next 3 sts. on the left-hand needle. Take the cable needle back and, using the right-hand needle, k. across the 3 sts. on the cable needle. Now, using the right-hand needle k.3, p.2, k.2 on the remaining 7 sts. on the left-hand needle.

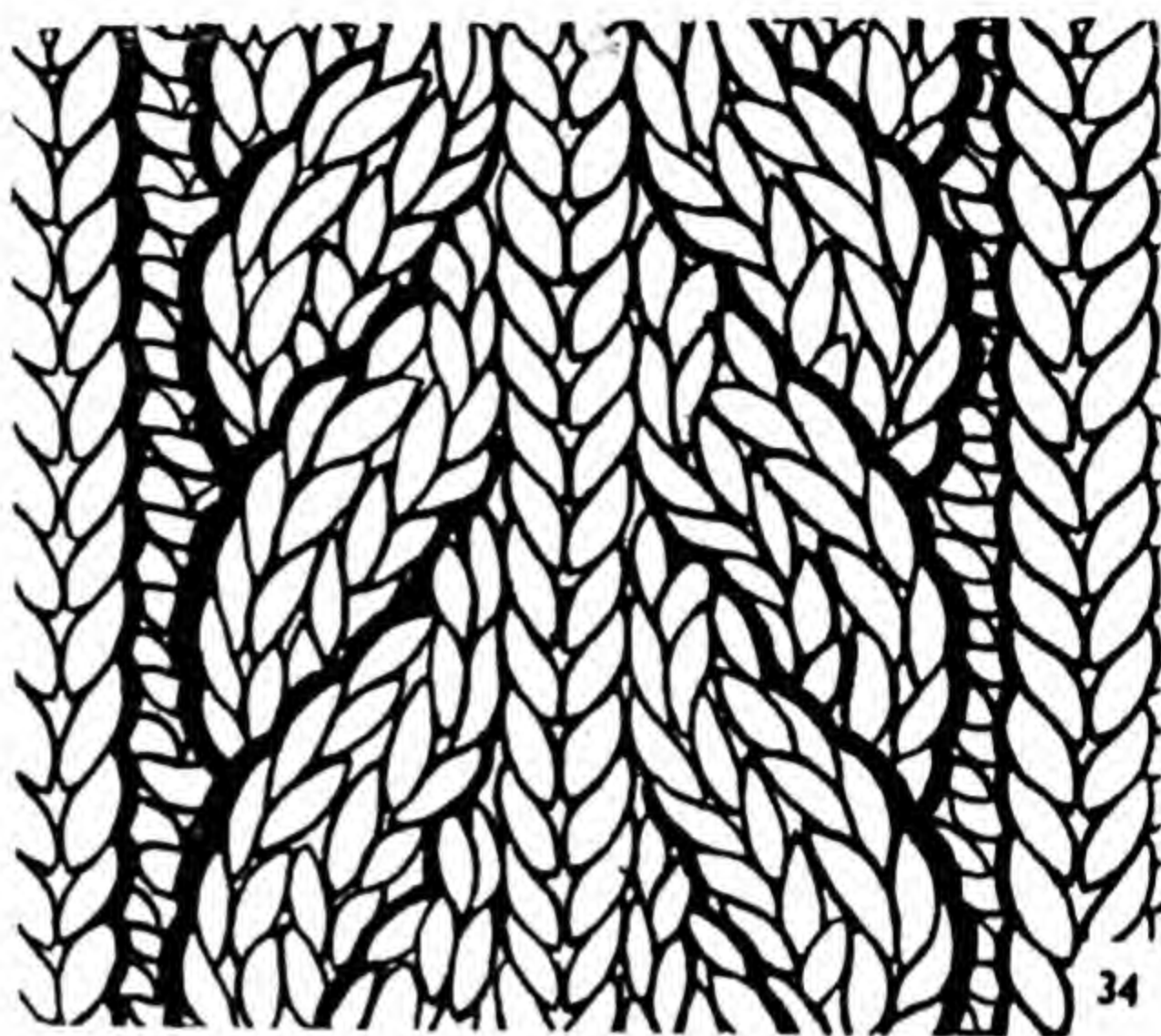
4th row: As 2nd row.

5th and 6th rows: As 1st and 2nd rows.

7th row (on which the second group of stitches is cabled): K.2, p.2, k.3; sl. the next 3 sts. on to a cable needle and leave at the back of the work, using the right-



33



34

hand needle k. across the next 3 sts. on the left-hand needle. Bring the cable needle forward and using the right-hand needle k. across the 3 sts. on the cable needle. Now, using the right-hand needle p.2 k.2 across the remaining 4 sts. on the left-hand needle.

8th row: As 2nd row.

9th and 10th rows: As 1st and 2nd rows.

By repeating rows 3 to 10 inclusive the cable pattern will be worked on every 4th row of the fabric (33).

In this stitch the placing of the cable principle is slightly different to ordinary cable, it will vary according to the number of stitches used in the cable pattern, thus where 12 stitches are used the cable principle will be worked on every sixth row; where 15 stitches are used, on every eighth row.

It is a comparatively simple matter for the knitter to adjust the number of rows between the cable principle once the total number of stitches to be used in the cabled portion of the pattern has been established.

Wheat Ear Cable. A variation of cabling. The principle here is that double cabling is worked on the cable

pattern row, the first cable being worked at the front of the work and the second cable at the back of the work. For this type of pattern a number of stitches divisible by 4, plus 1 is required. The extra stitch forms the centre stitch of the pattern. The usual practice is to work the cable row on every 4th or 6th row of the pattern. As an example of this principle here is a Wheat Ear Cable pattern worked over 9 stitches.

Again it will be noticed that a purl stitch rib is used each side of the group of 9 stitches.

Cast on a multiple of 13 sts. plus 4.

1st row: K.2, p.2, k.9, p.2, k.2.

2nd row: P.2, k.2, p.9, k.2, p.2.

3rd row (on which the double cable principle is worked): K.2, p.2; sl. the next 2 sts. on to a cable needle and leave at front of work. Using the right-hand needle k. across next 2 sts. on left-hand needle. Take cable needle back and using right-hand needle k. across 2 sts. on cable needle. Using right-hand needle k. next st. on left-hand needle. Sl. next 2 sts. on to a cable needle and leave at back of work. Using right-hand needle k. across next 2 sts. on left-hand needle. Bring the cable needle forward and using right-hand needle k. across the 2 sts. on the cable needle. Now using right-hand needle p.2, k.2 across remaining 4 sts. on left-hand needle.

4th row: P.2, k.2, p.9, k.2, p.2.

Rep. rows 1 to 4 inclusive to form the pattern (34).

An endless variety of patterned fabrics based on the cable principle can be built up by the knitter once the fundamental ideas of cabling are thoroughly understood. More intricate patterns based on these principles, will be found under Cable Fabrics (page 102).

CASTING OFF

This action is used when finishing off a piece of fabric. There are two methods of casting off.

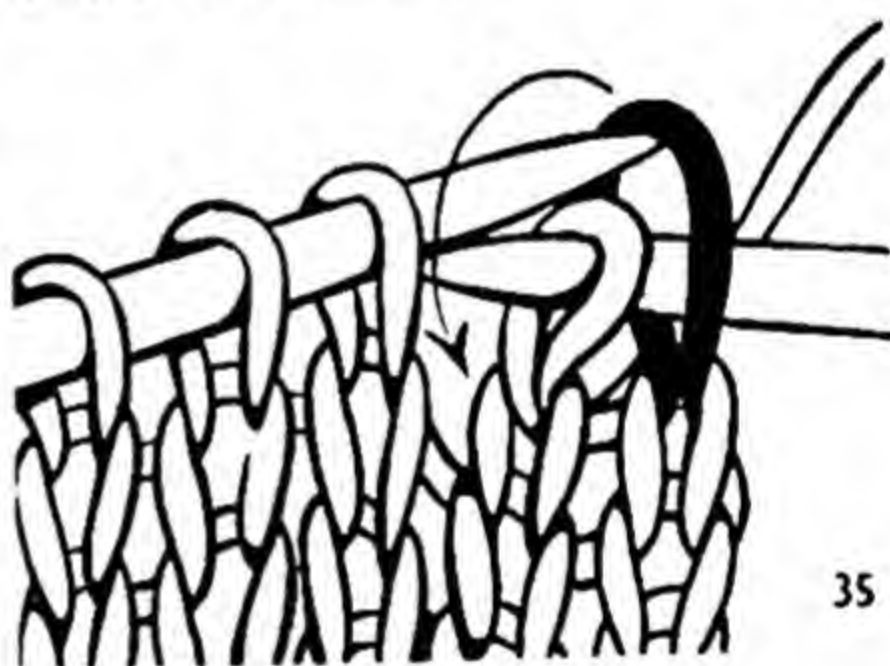
Simple Cast Off. Knit the first 2 stitches in the ordinary way.

Place the point of the left-hand needle through the second stitch on the right-hand needle (the first stitch knitted) and draw this stitch over the first stitch on the right-hand needle (35).

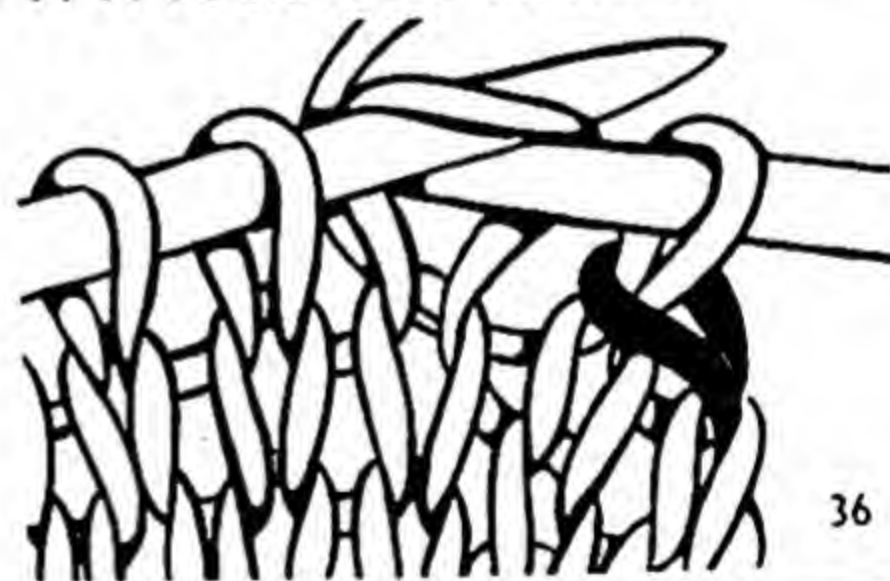
Knit the next stitch on the left-hand needle (36), thus there will be 2 stitches on the right-hand needle again, and repeat the action.

Continue in this manner until all the stitches have been cast off (37).

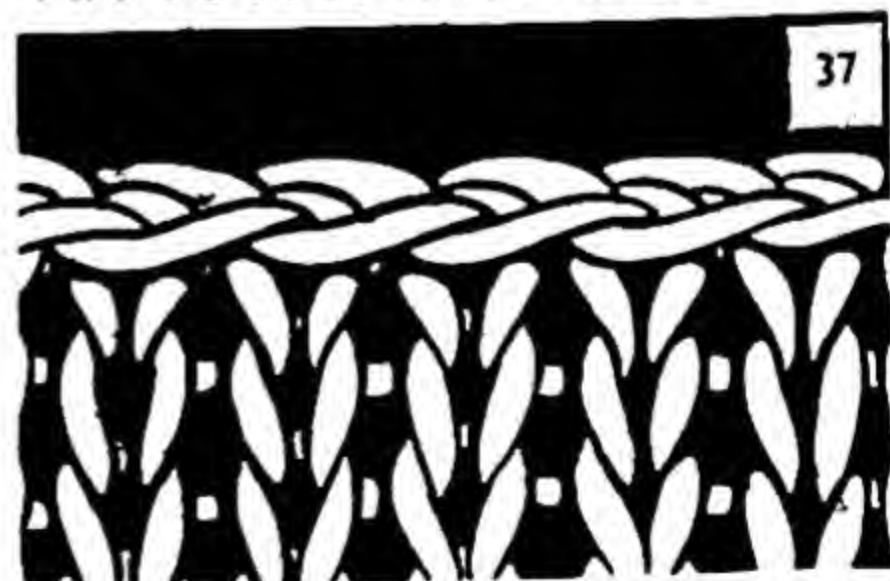
Single Decrease Cast Off. Using the right-hand needle, knit together the first 2 stitches on the left-hand needle (38) (See *Decrease*).



35



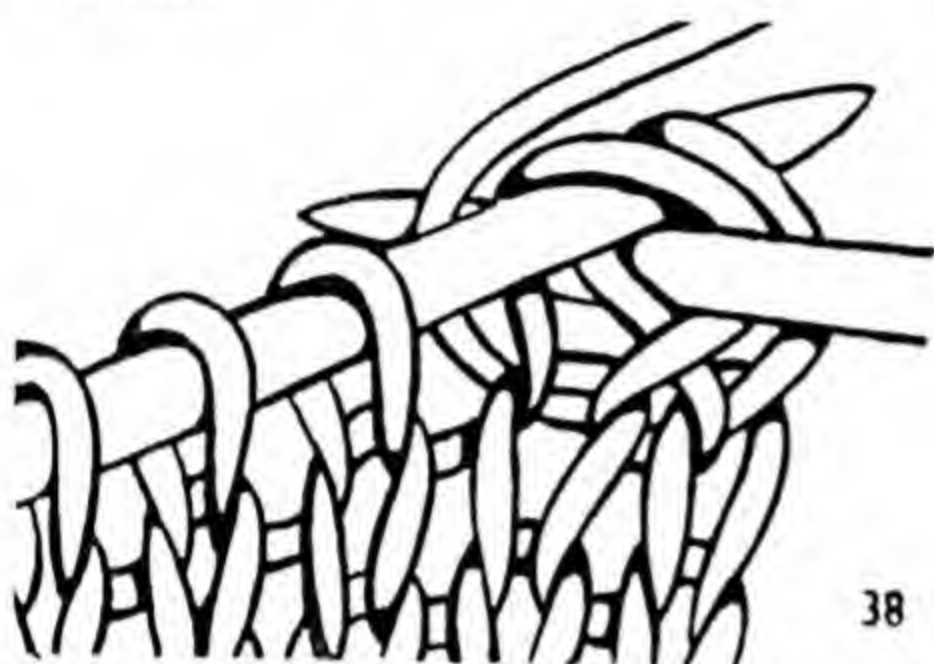
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37

Slip the first stitch formed by knitting the 2 stitches together back on to the left-hand needle (39).

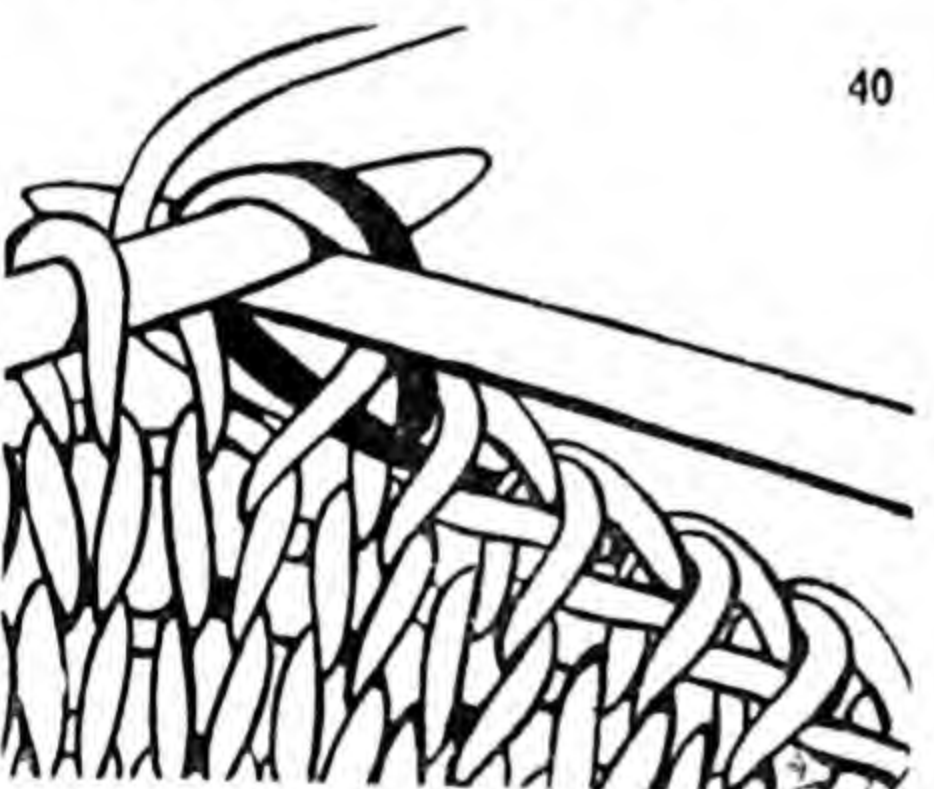
Knit together the first 2 stitches on the left-hand needle (40). Repeat last two actions until all stitches have been cast off (41).



38



39



40

CASTING ON

This is virtually the first action in knitting and consists of making the stitches on to the needle from a straight length of wool. There are several methods of casting on, each being suited to a particular purpose.



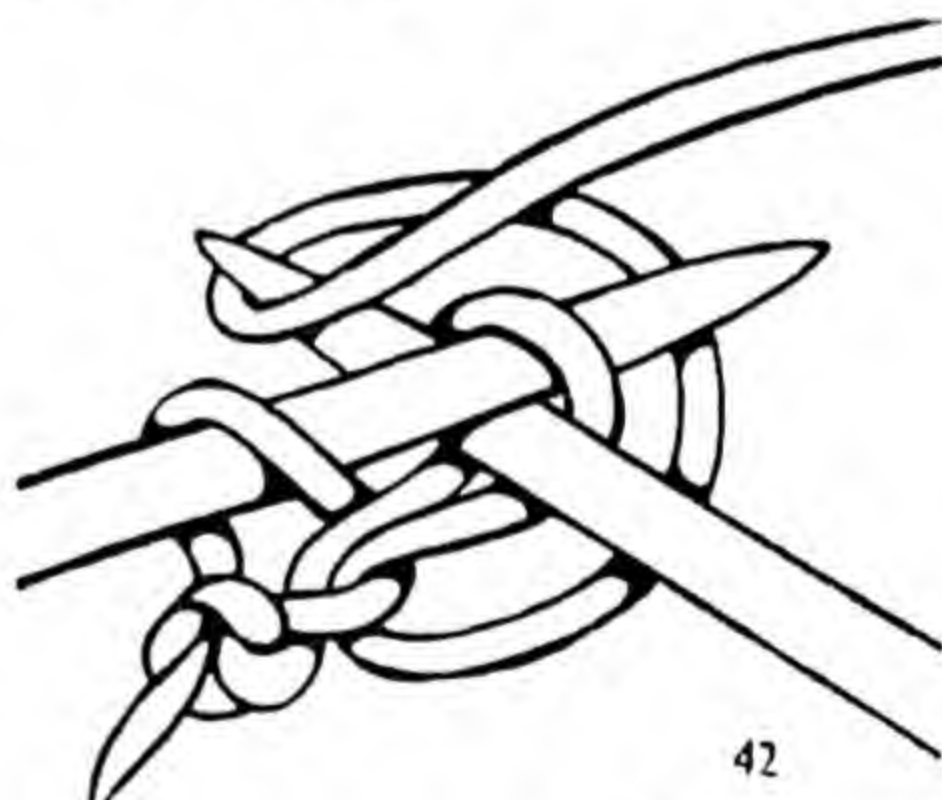
41

Between the Stitches Method. The perfect method of casting on for socks and stockings.

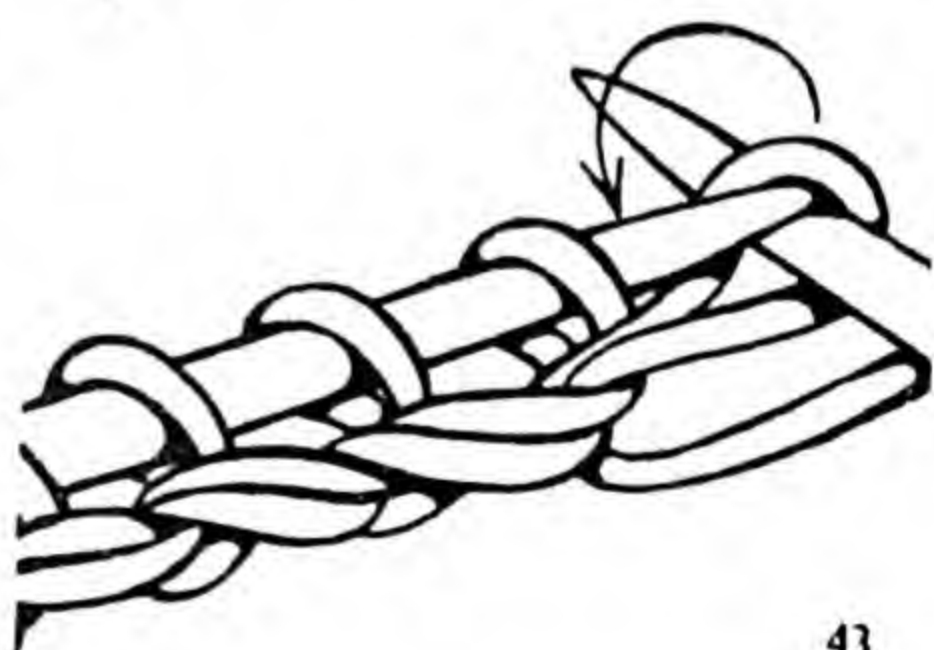
Commence as for the casting on *Through The Stitch Method*.

When the second stitch has been placed next to the first stitch on the left-hand needle, insert the point of the right-hand needle *between* the two stitches.

Using the right hand, wrap the wool round the point of the right-hand needle (42) and draw the loop formed through between the two stitches on the left-hand needle.



42



43



44



45

Place the stitch on the left-hand needle (43) and repeat this action until the required number of stitches have been cast on (44).

Buttonholes, Casting On for (See *Buttonholes*).

Thumb Method. The method most frequently used.

Leaving a length of wool, sufficient to make the number of stitches to be cast on, make a loop and place it on needle held in right hand.

Hold wool from ball in right hand and take the loose end of wool in left hand. Form a loop on left thumb.

Insert point of right-hand needle into loop (45), with right hand wrap wool round point of needle and draw through loop on thumb.

Slip loop off thumb and gently tighten left-hand thread. Continue until required number of stitches have been cast on (46).

Through The Stitch Method. This

method is always used where a knitted up hem forms part of the garment.

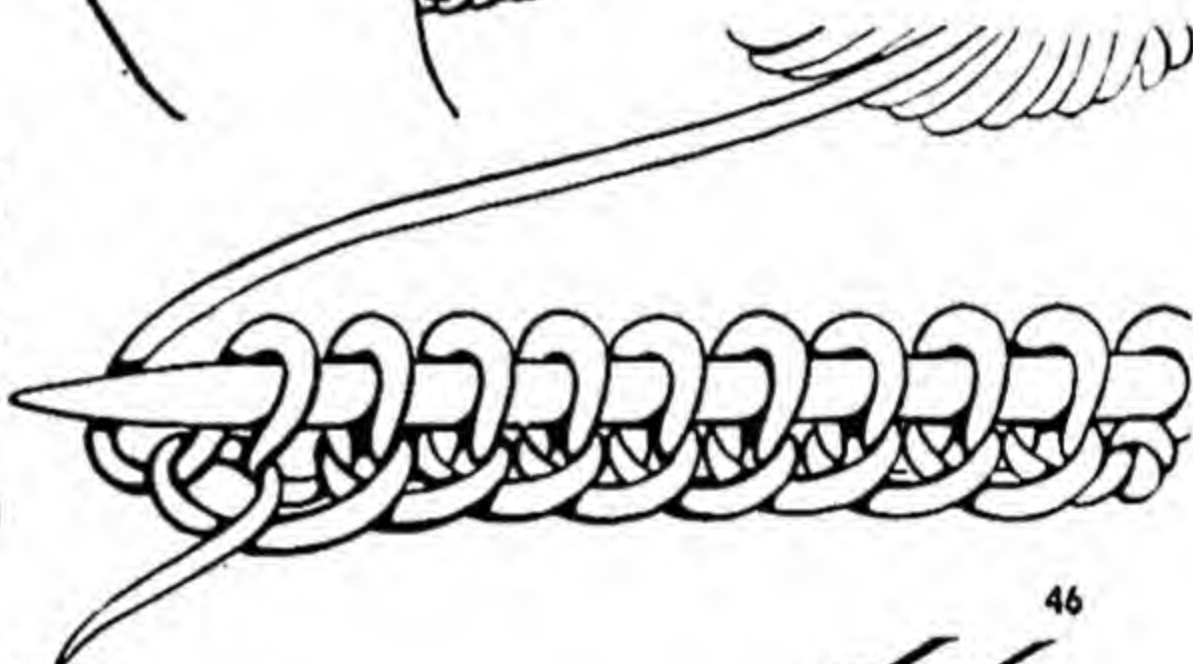
Make a loop at the end of wool (47) and slip it on to left-hand needle.

Place the point of the right-hand needle through the loop on the left-hand needle (48).

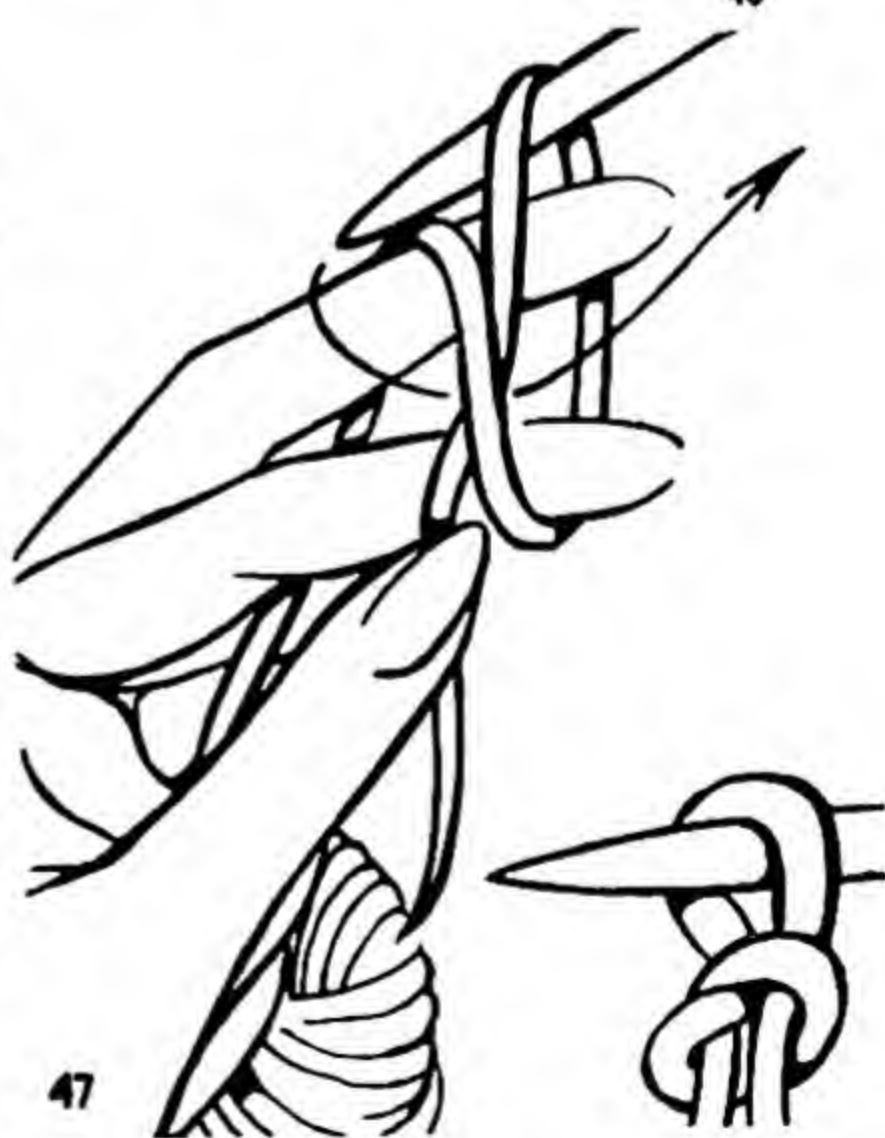
Using the right hand, bring the wool round the point of the right-hand needle and draw the loop formed through the stitch on left-hand needle (49).

Slip the stitch formed on to the left-hand needle.

Repeat this procedure



46



47

until the required number of stitches have been cast on (50).

CIRCULAR KNITTING (Knitting in rounds),

Circular knitting, which is carried out on four or more needles, creates either a tubular type of fabric as used in socks or stockings; a circular piece of fabric, or a square, pentagonal, hexagonal or octagonal piece of fabric. These fancy shapes are usually used as the basis for lace mats in fine cotton, or can be made up into blankets or Afghans if worked in heavy wool.

Four-Needle Method. The simplest circular fabric in knitting is the tubular type.

Cast on an equal number of stitches on each of three needles (51).

The next step is—using a fourth needle—join the three together to form a triangle by knitting the first stitch on the first needle on to the fourth needle, drawing up the last stitch on the third needle firmly (52).

Continue to knit across the stitches on the first needle with the fourth needle, thus releasing the first needle ready for use.

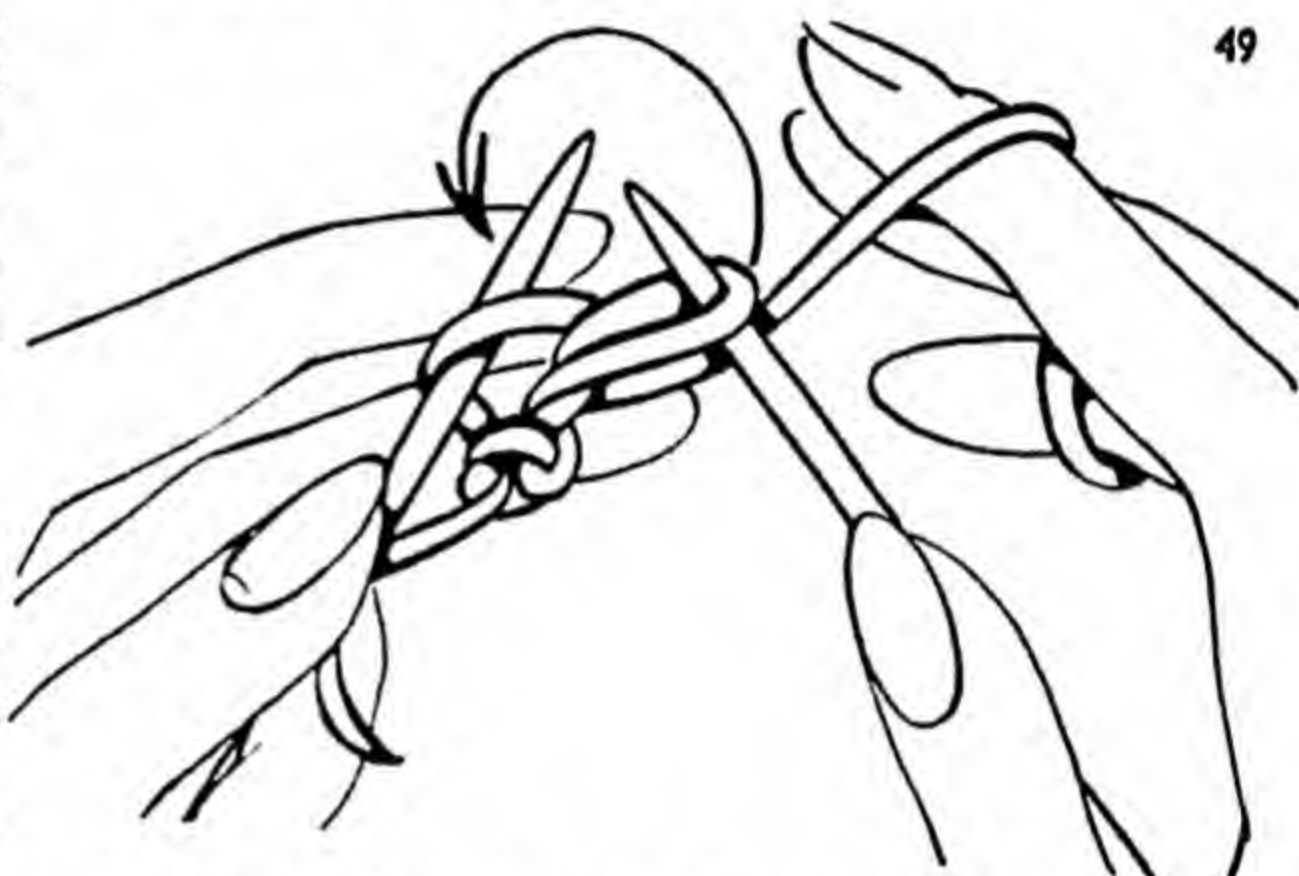
Now knit across the stitches on the second needle using the first needle, thus releasing the second needle.

Finally knit across the stitches on the third needle using the released second needle, thus completing the first round of the work.

Continue working in rounds in this manner (53).



48



49



50

Disks, Circular. To knit a circular disk cast on 2 stitches on each of four needles.

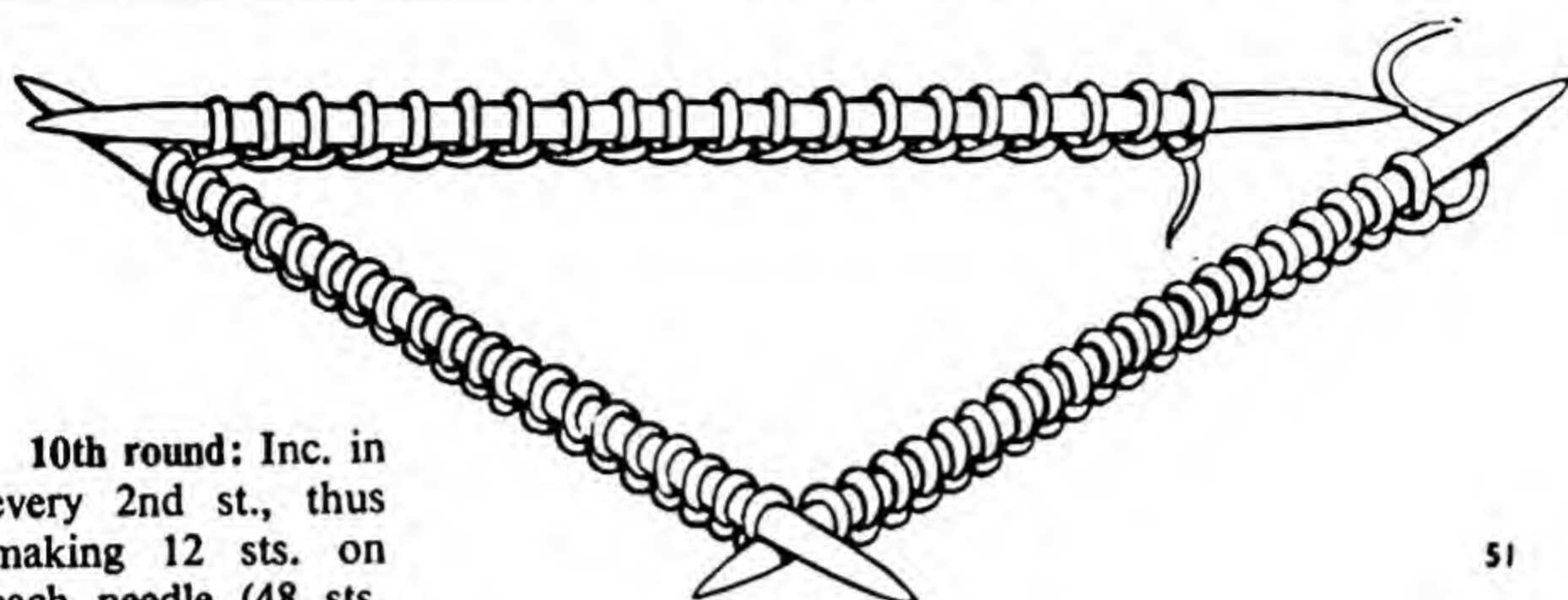
1st round: K.

2nd round: Inc. in each st., thus making 4 sts. on each needle (16 sts. in all).

3rd, 4th and 5th rounds: K. all round without inc.

6th round: Inc. in each st., thus making 8 sts. on each needle (32 sts. in all).

7th, 8th and 9th rounds: K. all round without inc.



10th round: Inc. in every 2nd st., thus making 12 sts. on each needle (48 sts. in all).

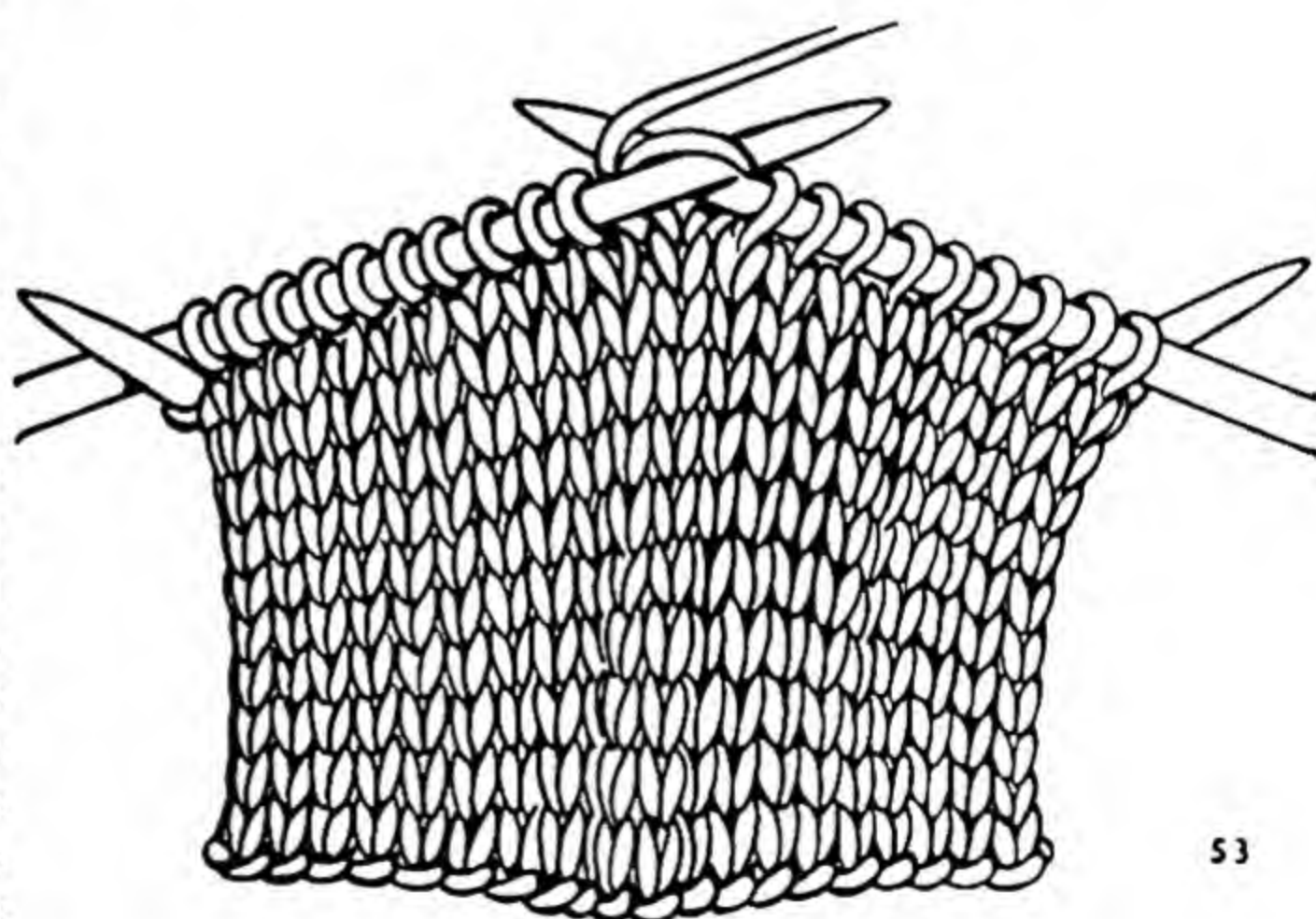
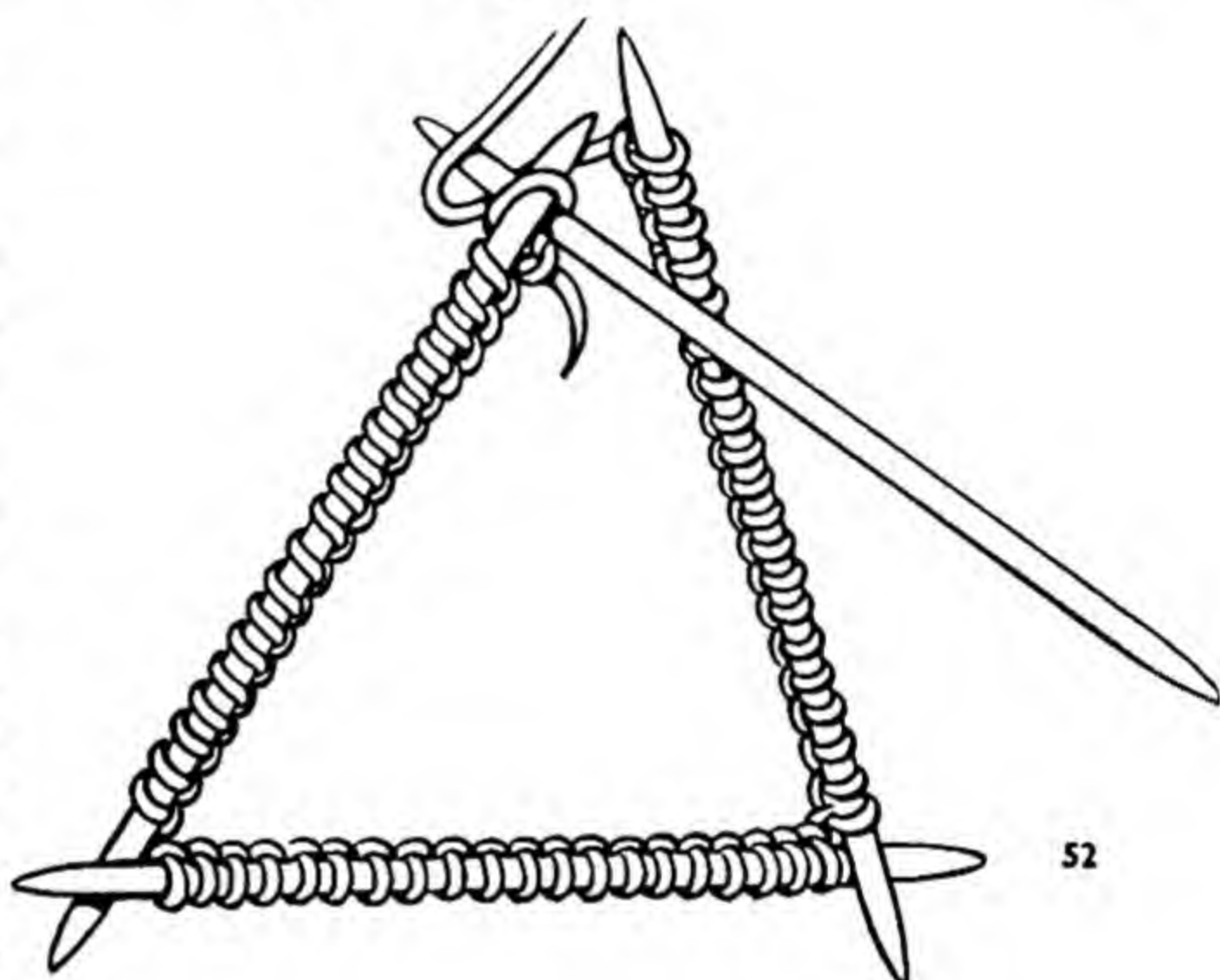
11th, 12th and 13th rounds: K. all round without inc.

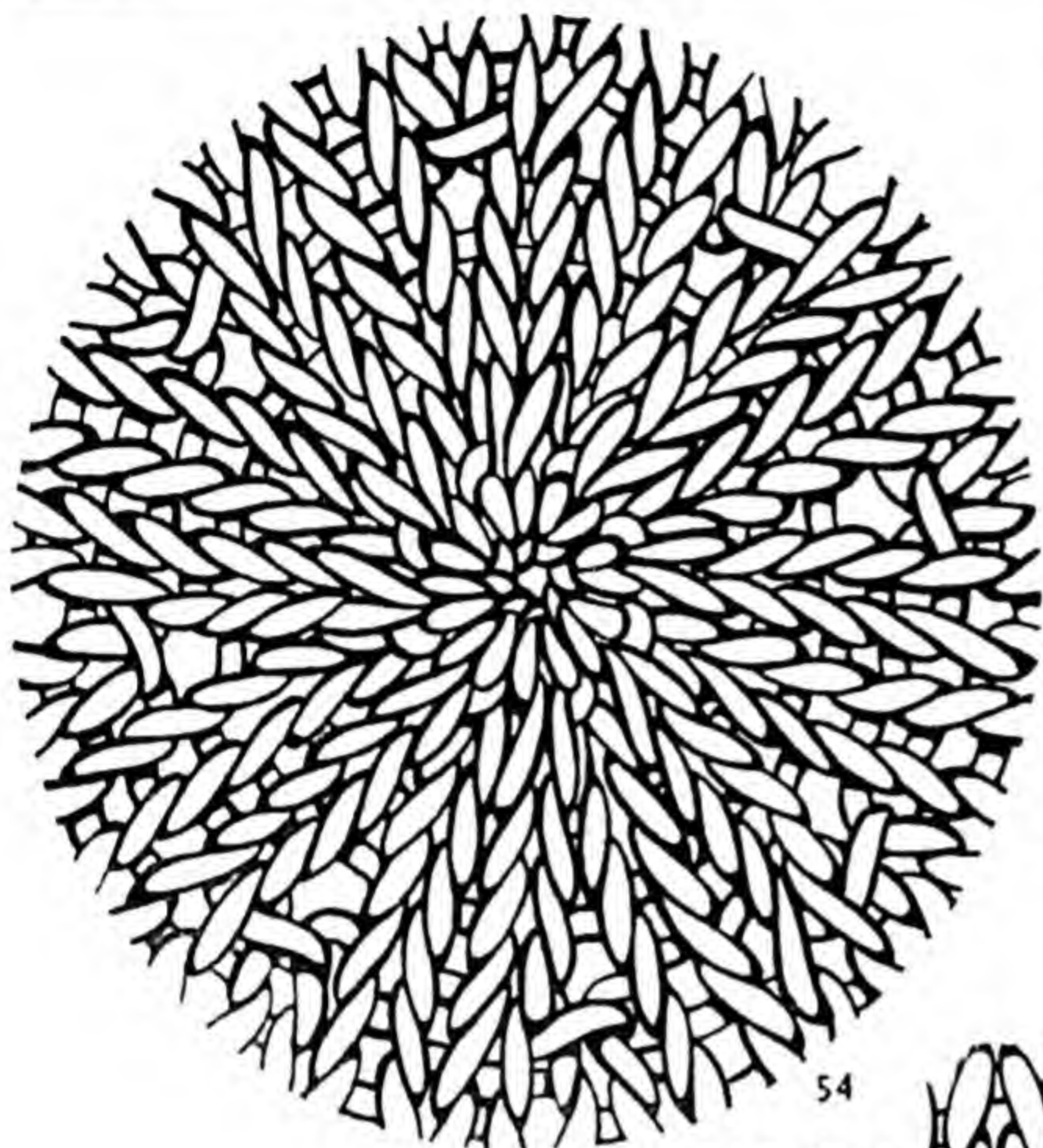
14th round: Inc. in every 3rd st., thus making 16 sts. on each needle (64 sts. in all).

15th, 16th and 17th rounds: K. all round without inc.

Continue increasing on the same principle as on 10th and 14th rounds, *noting* that three plain rounds are worked between each set of increases and that the increases move up numerically in position one stitch on every increase round, always giving a stable 4-stitch increase on each needle on each increase round.

The next round (the increase round) will be "inc. in every 4th st." on each needle, the following increase round will be "inc. in every 5th st." and so on, until a circle has been knitted to the desired size (54).





54

Square. To work a square in circular knitting the principle is the same as knitting in rounds except that an increase is made at both ends of each needle while the circular knitting action is in progress. In this type of circular knitting five needles are used.

Commence by casting on 2 stitches on each of four needles.

Using fifth needle join up as for knitting in rounds and work one round over all four needles.

Commence to shape the square as follows—

1st round: Using the spare needle inc. in each of the 2 sts. on the first needle, thus making 4 sts. out of 2 and releasing the first needle. Work in the same manner over the 2 sts. on each

of the other three needles.

2nd round: Work one round without inc.

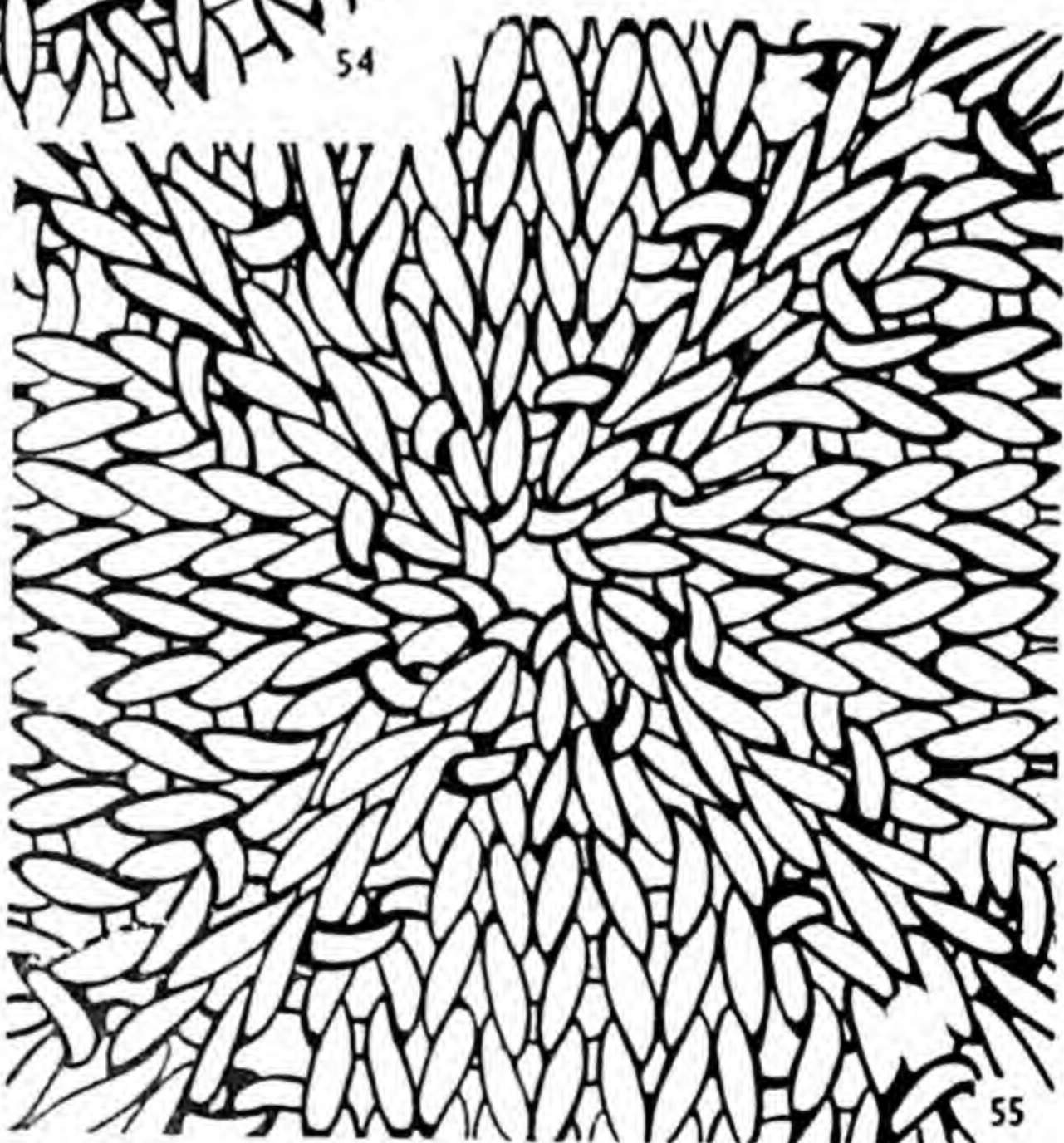
3rd round: * Inc. in first st., k.2, inc. in last st. * across 4 sts. on first needle; rep. from * to * across each needle.

4th round: As 2nd round.

5th round: * Inc. in first st., k.4, inc. in last st. * on first needle; rep. from * to * across each needle.

6th round: As 2nd round.

Continue increasing as above on next and every alternate round,



55

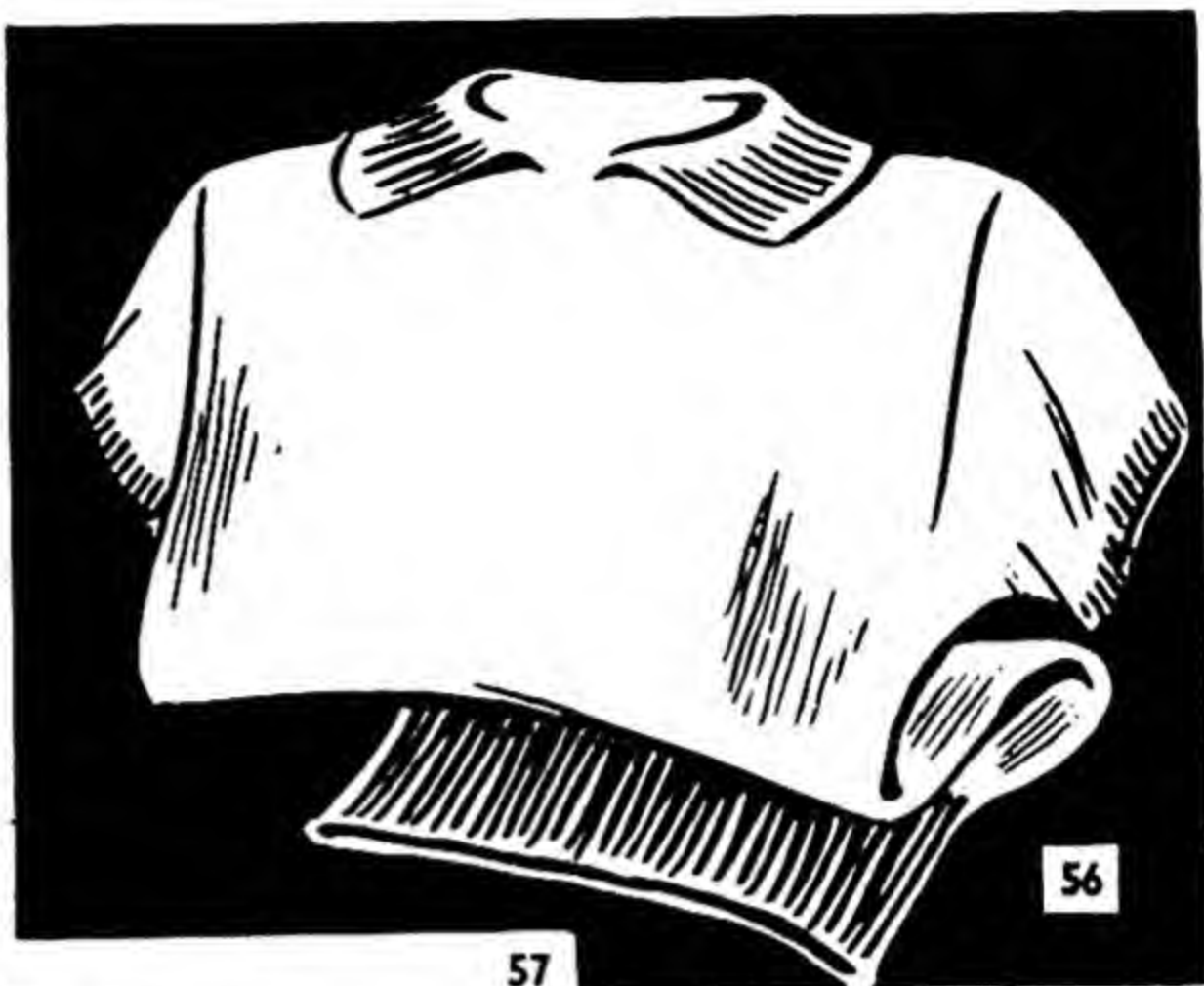
noting that there will be 2 sts. more in the group of sts. knitted between the increases on each needle, on next and every alternate round (55).

Varied Geometric Shapes—Pentagon, Hexagon, Octogan Shapes can be

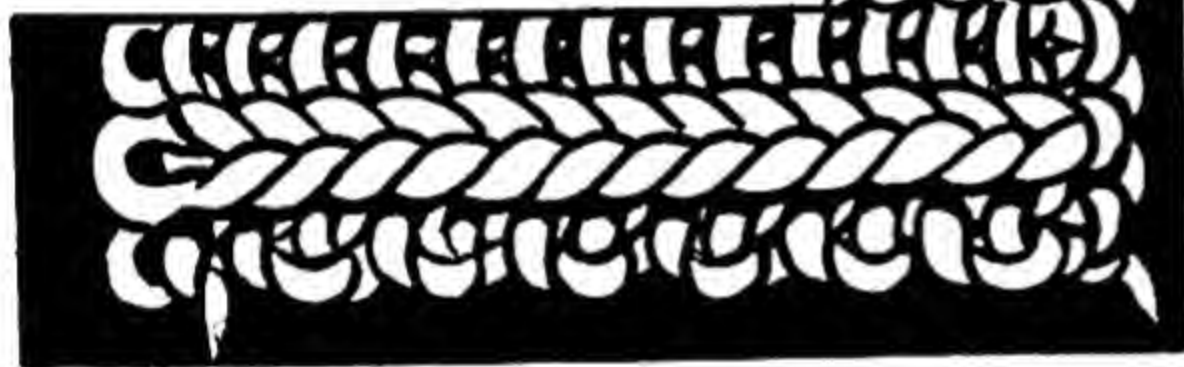
knitted by using six, seven, or nine needles, working on exactly the same principle as the square, i.e., commencing by casting on 2 stitches on five, six or eight needles, working in rounds and increasing in same way as a square.

COLLARS

Knitted collars are a useful form of either accessory or trimming to many types of knitted garments.



57



(page 55) may be worked all round the edge of the collar when it is completed (56).

This type of collar can be made with rounded corners by working decreases on every alternate row after the first $\frac{1}{4}$ inch has been knitted. If it is a divided collar it is advisable to work these

Classic Collar. The classic collar is, as its name implies, a simple fold-over collar on the neckline of a garment. It can be knitted either in two halves, this being the ideal method when working a classic jumper with a back opening, or one with a front opening, or in one piece if it is knitted on to a sweater which pulls over the head.

The easiest method of making this collar is to pick up stitches round the neckline and knit the collar the required depth in a rib pattern. It is advisable to change the size of needles for half the width of the collar, using a needle two sizes coarser for the last portion of the work. To obtain a neat edge it is best to knit the first and last stitch on every row, or as an extra finish one row of double crochet

rounded corners at front opening only.

Border. A collar with a very neat finish can be made by adding a simple border after it has been knitted, thus giving a trim note to the neckline of the garment (57). This means that the collar can be knitted in either stocking stitch, moss stitch, rib or any simple fabric.

When knitting up the stitches round the neck for this type of collar leave 4 stitches in the centre (2 each side) free, to allow for the band. Knit the collar with rounded corners in the ordinary way, then knit a separate band and sew it round the edge afterwards.

A very simple and effective band can be worked in twisted rib as follows—

Cast on 5 sts.

1st row: K.1, (k b.1, p.1) twice.

2nd row: (K.1, p.b.1) twice, k.1.
Rep. these 2 rows for length required.

Double Collar. A double collar, usually stocking stitch, is shaped at

each side and folded down the centre.

Fancy Collar. Fancy collars can be knitted on a paper shape base, providing the principles of increasing and decreasing to form shaped pieces of knitting have been mastered.

Roll Collar. A roll classic type of collar on a "V" neckline is worked in exactly the same way as a Tailored collar, except that the stitches are not cast off and on for the break in the rever. A straight piece is knitted from shoulder line to shoulder line. Make this length of knitting approximately a $\frac{1}{4}$ inch longer than the width at the back of the neck and ease it in slightly at this point when stitching the collar to the cardigan (58).

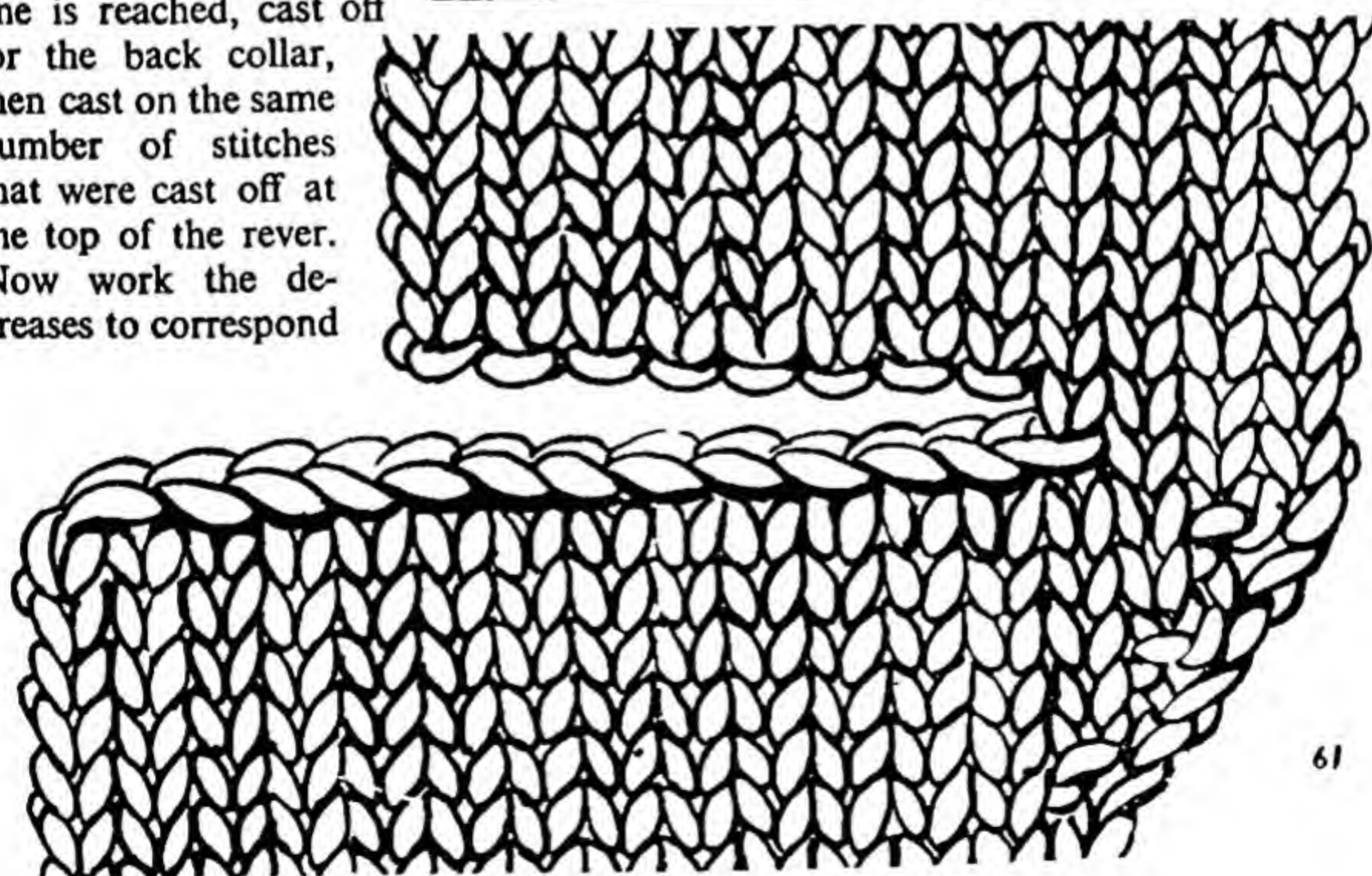
Variation. The same type of collar, either with the broken rever or with the classic roll, can be knitted for a "V"-necked jumper (59), but in this case commence by casting on 2 stitches, increasing at the inside edge on every third, fourth or fifth row according to the depth of collar required. Work the same casting-on and casting-off principle as for the broken rever type of collar, or the straight piece across the back of the neck where the classic roll type of collar is required.



Tailored Collar. The simplest way to make a tailored collar with revers is to work it in with the front band. Shape the neckline as for a "V"-necked cardigan or jumper (page 246). When making a cardigan where the front band is knitted separately, work increases on the inside edge when the shaped neckline is reached, to correspond with the decreases on the "V" front shaping and keep them in the same ribbed pattern as the front band (60). When the shoulder line is reached cast off from the outside edge to within 4 stitches of the inside edge on one row, casting on immediately either the same number of stitches, or 4 less if a slightly narrower collar than the width of the rever is required (61). Continue working straight on these stitches until the second shoulder line is reached, cast off for the back collar, then cast on the same number of stitches that were cast off at the top of the rever. Now work the decreases to correspond

with the other side on the inside edge until the number of stitches required for the front band is reached again, thus completing the collar.

Note. It is important to remember



that the make up and finishing of collars can make or mar the appearance of a garment. All collars must be neatly stitched using a flat seam, and where edges are added these must be flat-seamed to the collar, the whole collar being carefully pressed when it is made up so that it lies flatly on the garment.

COLOUR KNITTING

This term applies to knitting carried out in two colours or more, the colours being worked as an actual pattern in the fabric. The general practice is to work the fabric in stocking stitch, knitting in the coloured pattern from a chart. Although the term "Fair Isle Knitting" has come to be applied generally to colour knitting this is a complete anomaly, as this type of knitting falls into various groups—

Argyle Knitting, Bohus Knitting, Fair Isle Knitting, Faroe Isle Knitting, Florentine Knitting, Jacquard Knitting, Mid-European Knitting, Scandinavian Knitting, Shetland Knitting. All these types of colour knitting are described in detail under their respective heading in the Chapter, Fabrics and Patterns.

Charts. Colour patterns are all worked from charts. The reading of these charts is a perfectly simple matter providing you remember that each square represents a stitch and each row of squares a row in the knitting.

The patterns are worked in stocking stitch, i.e., one row knit, one row purl, so that when reading the first row of the chart from right to left it is a k. row and the second row, from left to right, is a p. row. Continue to work on this principle until the design is completed.

Here is an example of a Fair Isle design (62). In this a white ground has been used and the pattern is in traditional royal blue and scarlet. In Fair Isle knitting the general tendency is for a natural or white ground and vivid colours. This design may be worked from the chart (63) or the written instructions below.

The row by row instructions are as follows—

Abbreviations: W.-White; S.-Scarlet; R.-Royal Blue.

Cast on a multiple of 33 sts. plus 1 st.

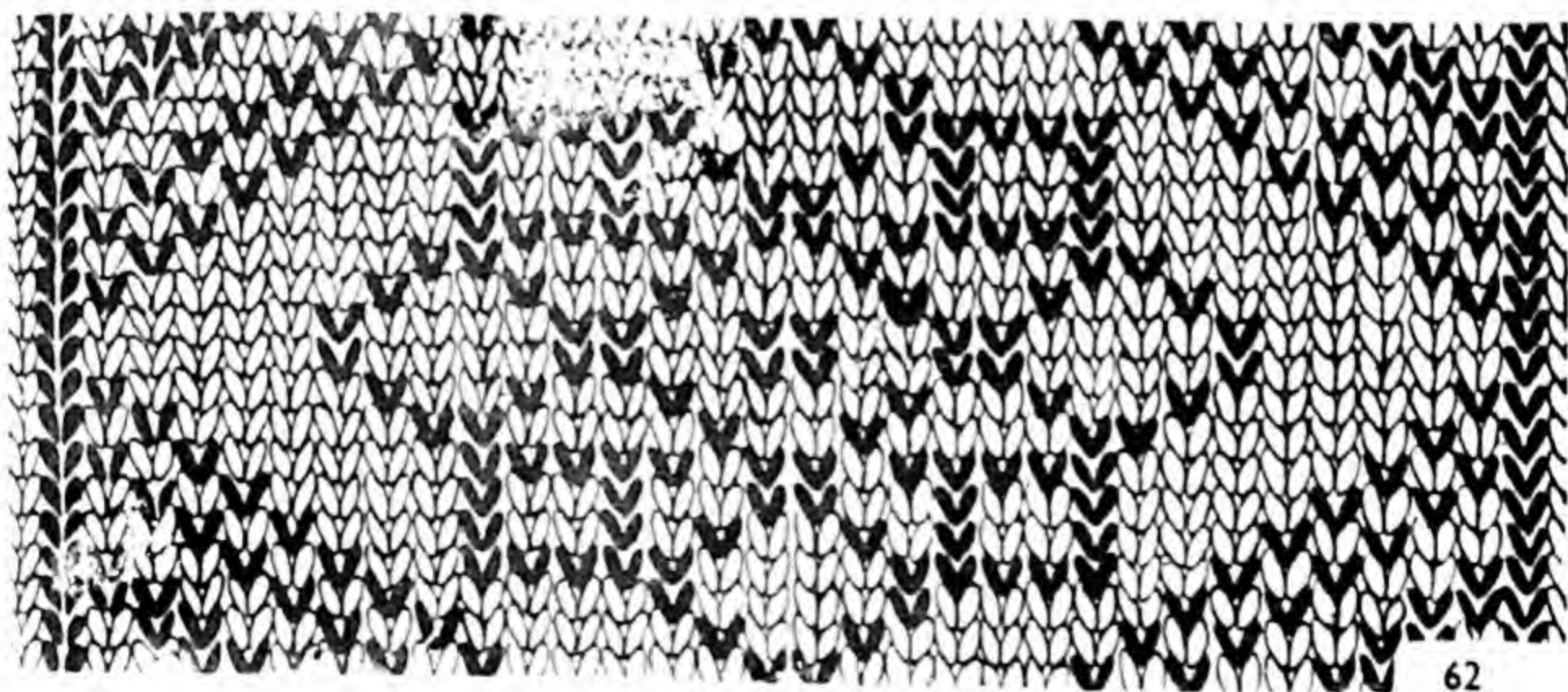
1st row: K. * 1w., 1s., 2w., 2s., 2w., 1s., 1w., 1s., 5w., 2s., 5w., 1s., 1w., 1s., 2w., 2s., 2w., 1s.; rep. from * to last st., 1w.

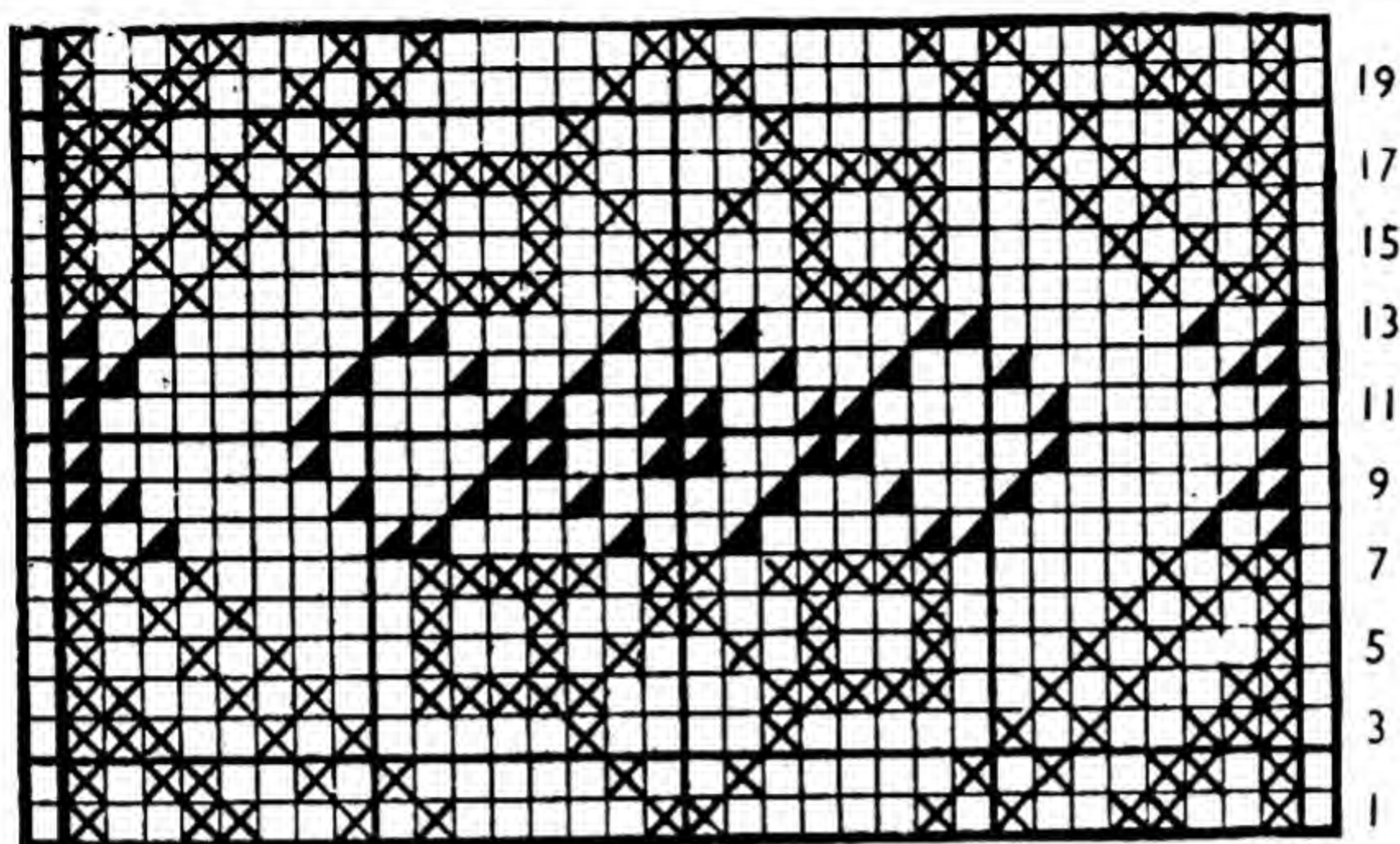
2nd row: P. 1w., * 1s., 1w., 2s., 2w., 1s., 1w., 1s., 5w., 1s., 2w., 1s., 5w., 1s., 1w., 1s., 2w., 2s., 1w., 1s., 1w.; rep. from * to end.

3rd row: K. * 1w., 3s., 2w., 1s., 1w., 1s., 5w., 1s., 4w., 1s., 5w., 1s., 1w., 1s., 2w., 3s.; rep. from * to last st., 1w.

4th row: P. 1w., * 2s., 2w., 1s., 1w., 1s., 2w., 5s., 4w., 5s., 2w., 1s., 1w., 1s., 2w., 2s., 1w.; rep. from * to end.

5th row: K. * 1w., 1s., 2w., 1s., 1w.,



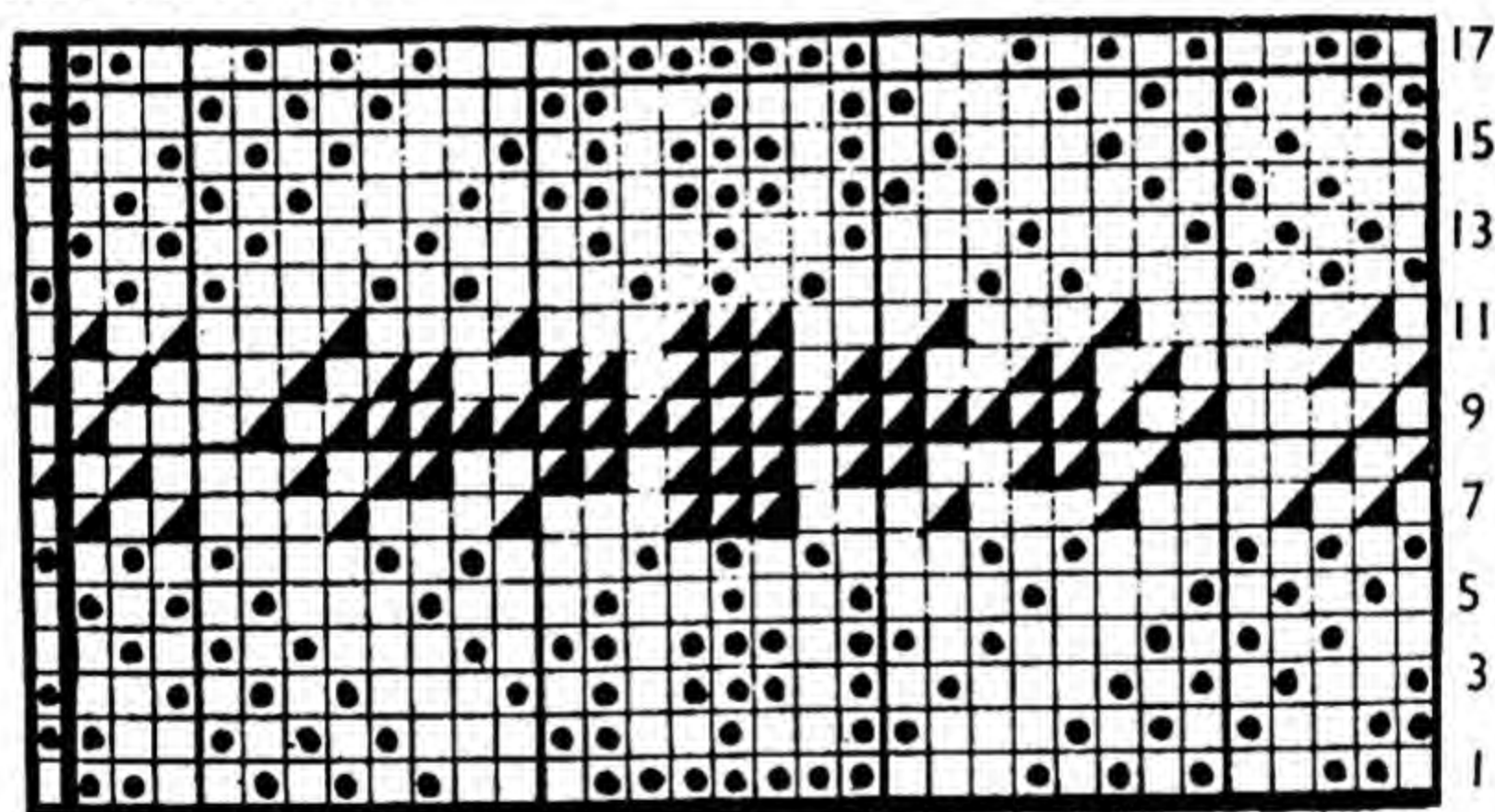


33 STITCH REPEAT.

63

LAST ST. K. ROW.
FIRST ST. P. ROW.

KEY. □ —WHITE.
⊗ —SCARLET.
■ —ROYAL BLUE.



32 STITCH REPEAT.

64

LAST ST. K. ROW.
FIRST ST. P. ROW.

1s., 3w., 1s., 2w., 1s., 1w., 1s., 2w., 1s.,
1w., 1s., 2w., 1s., 3w., 1s., 1w., 1s., 2w.,
1s.; rep. from * to last st., 1w.

6th row: P. 1w., * (1s., 1w.) twice,
1s., 4w., (1s., 2w.) twice, 2s., (2w., 1s.)

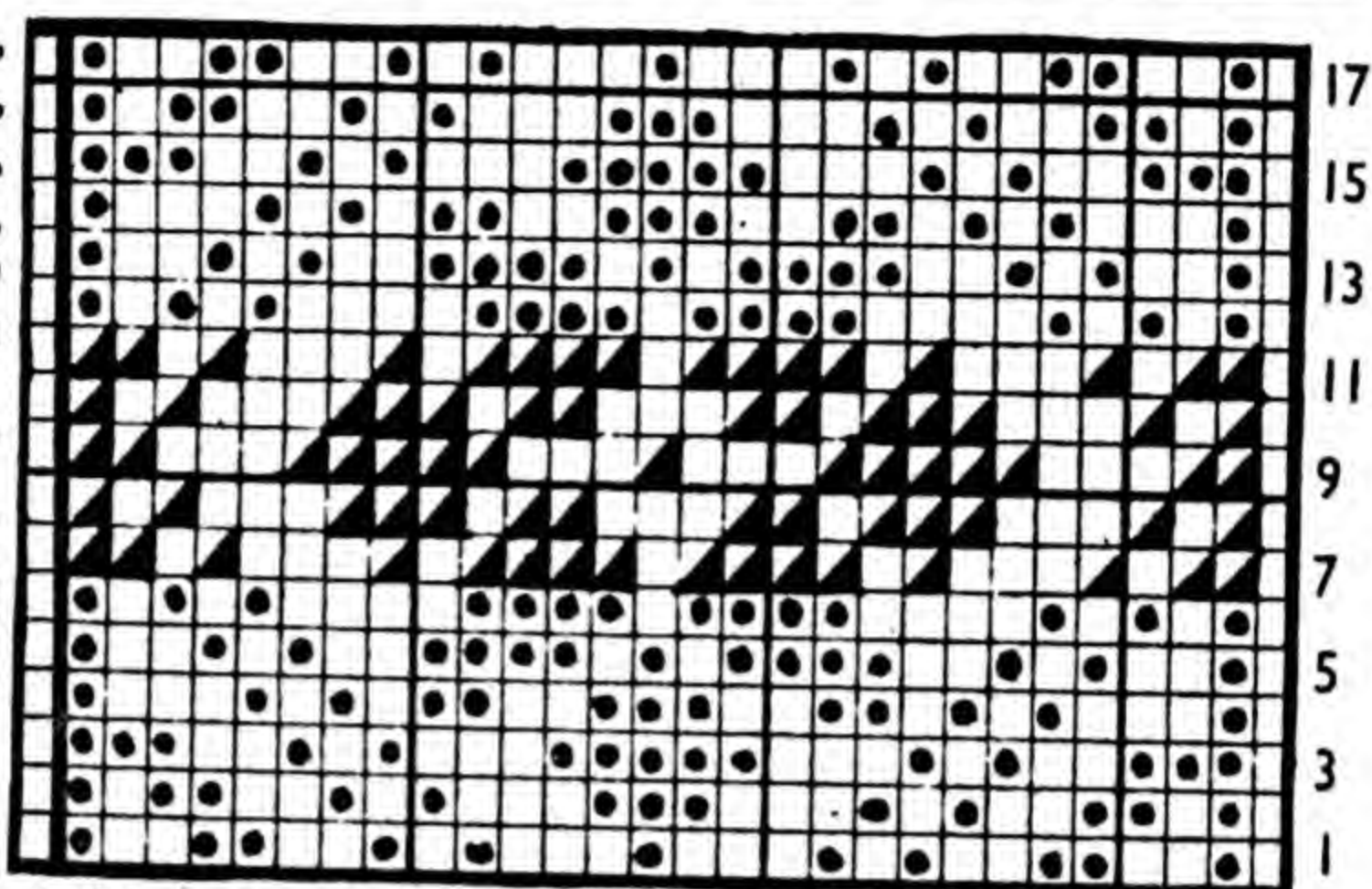
twice, 4w., (1s., 1w.) 3 times; rep. from
* to end.

7th row: K. * 1w., 2s., 1w., 1s., 5w.,
5s., 1w., 2s., 1w., 5s., 5w., 1s., 1w., 2s.;
rep. from * to last st., 1w. Break off
scarlet.

8th row: P. 1w.,
* 1r., 1w., 1r.,
5w., 2r., 4w., 1r.,
2w., 1r., 4w., 2r.,
5w., (1r., 1w.)
twice; rep. from
* to end.

9th row: K. *
1w., 2r., 5w., (1r.,
2w.) twice, 1r.,
4w., (1r., 2w.)
twice, 1r., 5w.,
2r.; rep. from *
to last st., 1w.

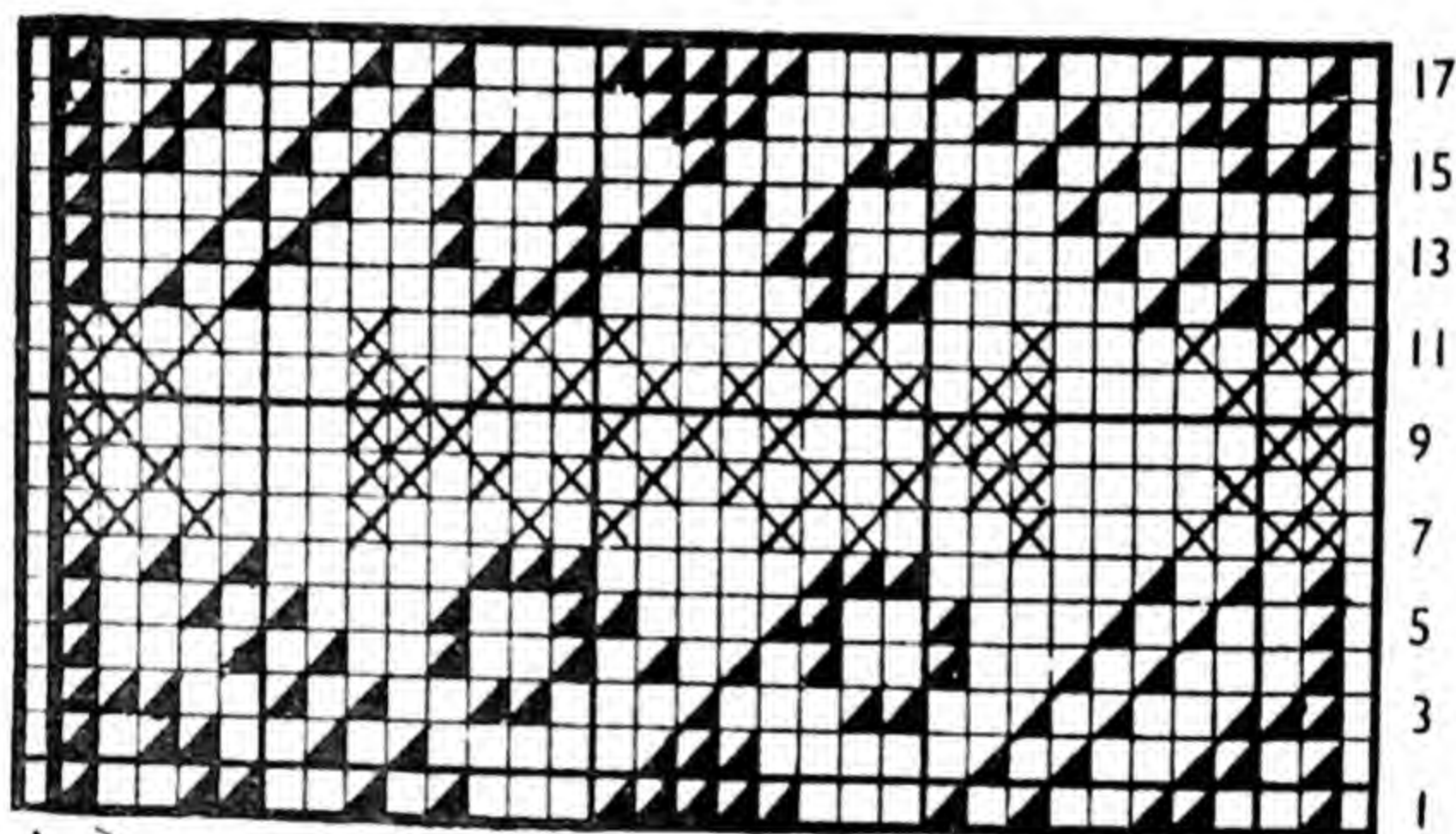
10th row: P.
1w., * 1r., 5w.,
1r., 4w., (2r., 2w.)
twice, 2r., 4w.,



28 STITCH REPEAT.

LAST ST. K. ROW.
FIRST ST. P. ROW.

65



32 STITCH REPEAT.

LAST ST. K. ROW.
FIRST ST. P. ROW.

66

1r., 5w., 1r., 1w.; rep. from * to end.

11th to 12th rows: Rep. rows 10 to 11
in backward rotation, i.e. 10, 9, 8, 7, 6,
etc., reading k. for p. and p. for k. Break
off and join in colours as required.

These 20 rows form the pattern.

Further examples of Fair Isle borders
are shown in the charts (64 to 70).

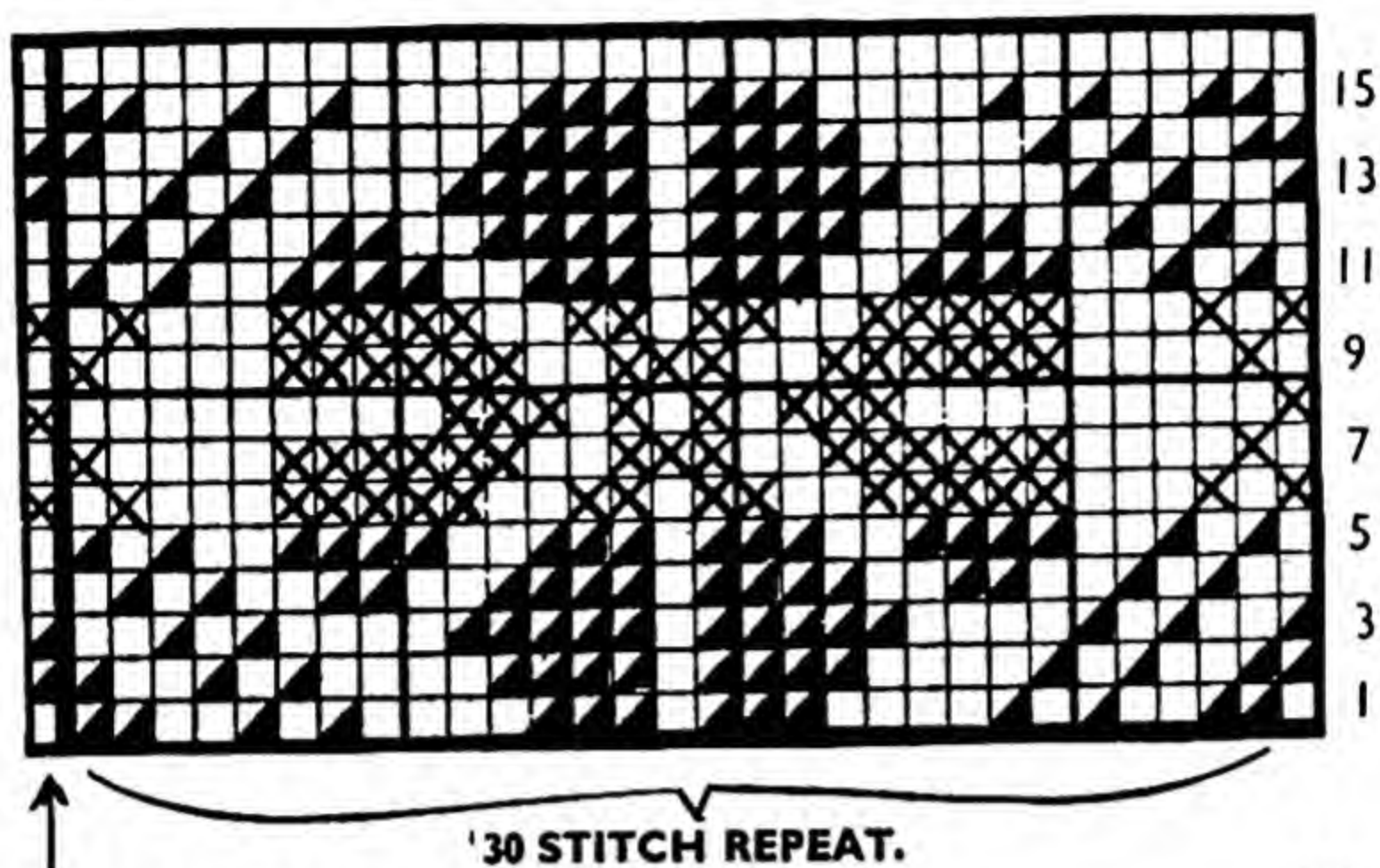
Fair Isle designs usually have broad
patterns interspaced with narrow
patterns, which are usually worked in a

neutral colour such as black, brown,
dark green or navy, thus giving em-
phasis to the lovely colourings in the
remainder of the garment.

The common practice is to vary the
patterning right through the garment,
thus distinguishing Fair Isle colour
knitting from Shetland colour knitting
(see page 179).

Here are the instructions for a smaller
linking pattern as shown in chart (71).

Abbreviations: B.-Brown; W.-White.



LAST ST. K. ROW.
FIRST ST. P. ROW.

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Cast on a multiple of 12 sts. plus 1 st.
1st row: K. * 2b., 2w., 5b., 2w., 1b.;
rep. from * to last st., 1b.

2nd row: P. 1w., * 2b., 2w., 3b., 2w.,
2b., 1w.; rep. from * to end.

3rd row: K. * 1b., 1w., 2b., 2w., 1b.,
2w., 2b., 1w.; rep. from * to last st., 1b.

4th row: As 2nd row.

5th row: As 1st row.

Five more narrow borders may be
worked from the charts (72 to 76).

For further examples of Fair Isle
Knitting (see page 126).

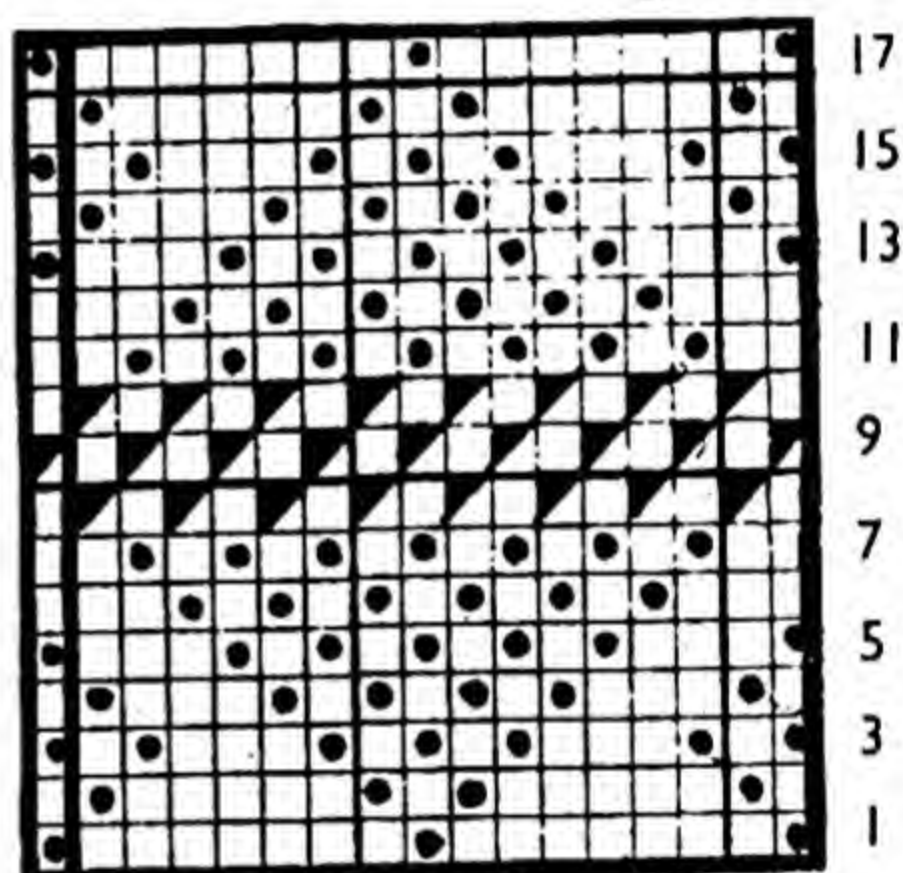
Principles of Colour Knitting. There
are two distinct methods of working
colour knit fabrics.

Strand the Colour. The first method,
common to most types of colour
knitting, is to strand the colour not in
use across the back of the work. The
simplest way to do this is to hold one
colour in the right hand and one colour
in the left (77).

Knit with each colour according to
the sequence from the charts, letting the
colour not in use strand itself loosely
across the back of the fabric (78).

Here are a few points to remember
when working colour knitting.

a. Always strand the wools loosely



16 STITCH REPEAT.

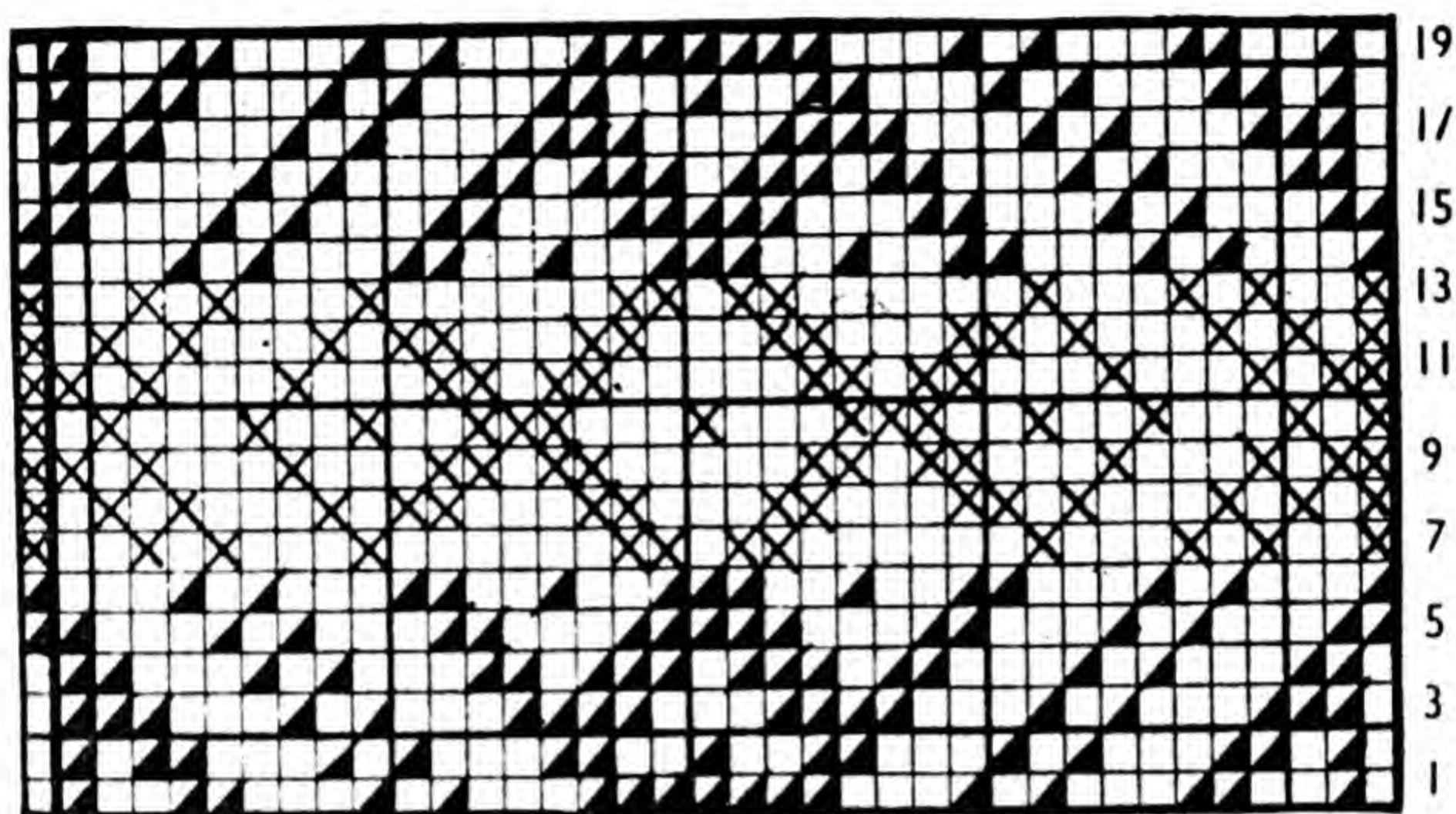
LAST ST. K. ROW.
FIRST ST. P. ROW.

68

across the back, as this helps to pre-
serve the natural elasticity of the
knitted fabric.

b. Be sure that the wools used for the
coloured parts of a garment, if they
are oddments from your workbasket,
are the same thickness as the ground
shade, otherwise the patternings will
not stand out boldly when the
knitting is completed.

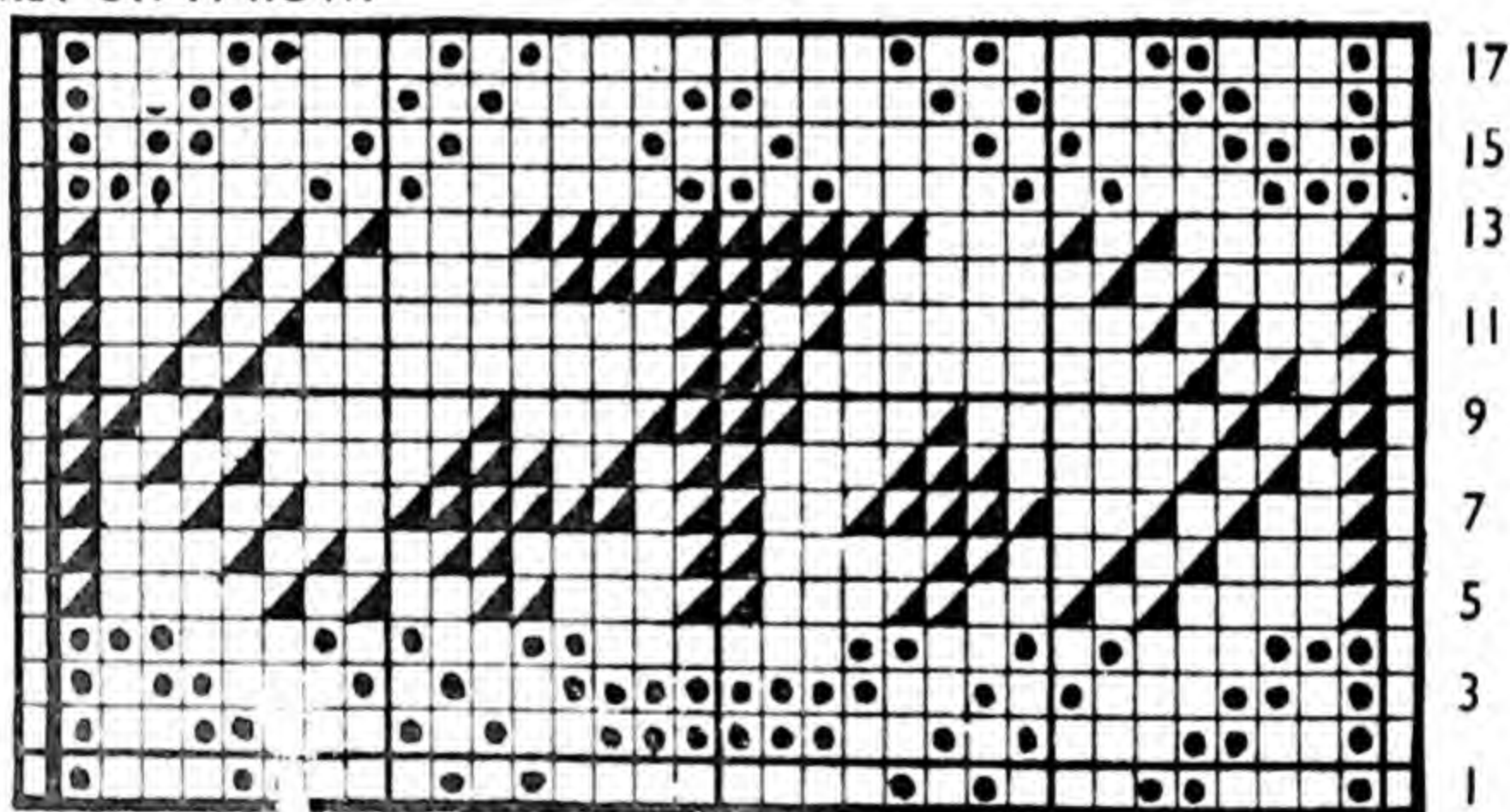
c. Always run in the coloured ends of



LAST ST. K. ROW.
FIRST ST. P. ROW.

36 STITCH REPEAT.

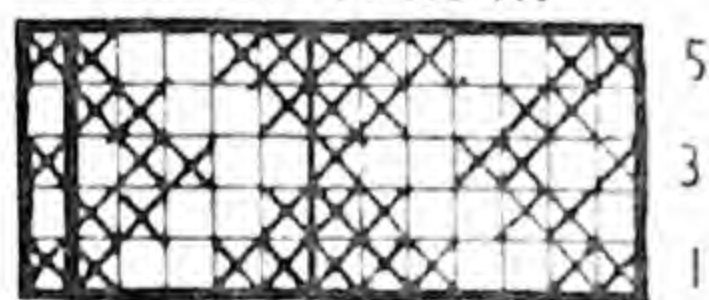
69





LAST ST. K. ROW.
FIRST ST. P. ROW.

33 STITCH REPEAT.

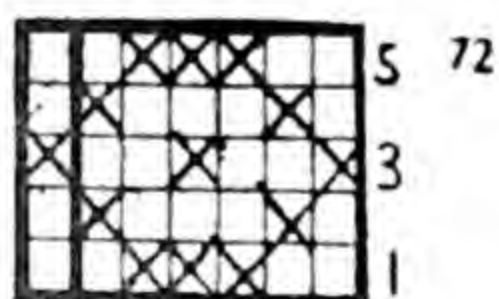
70



12 STITCH REPEAT.

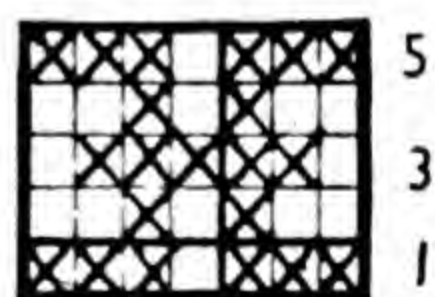
KEY.  -BROWN.
 -WHITE.

LAST ST. K. ROW.
FIRST ST. P. ROW.



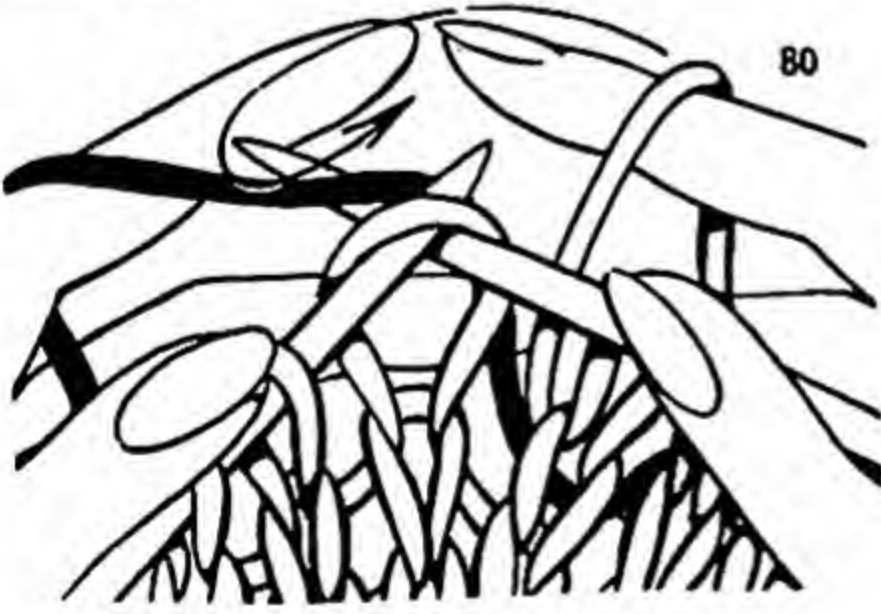
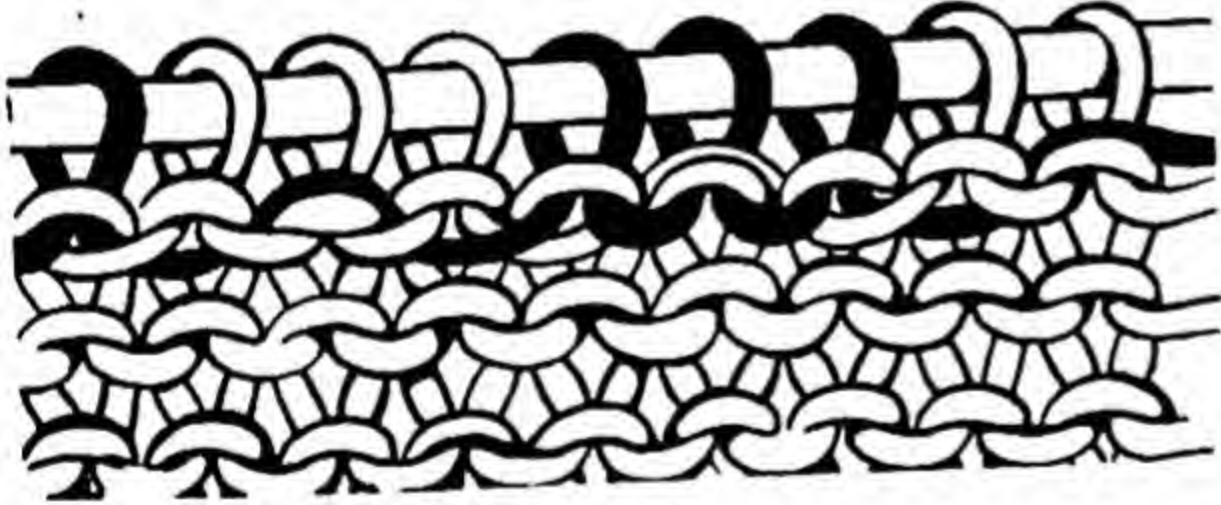
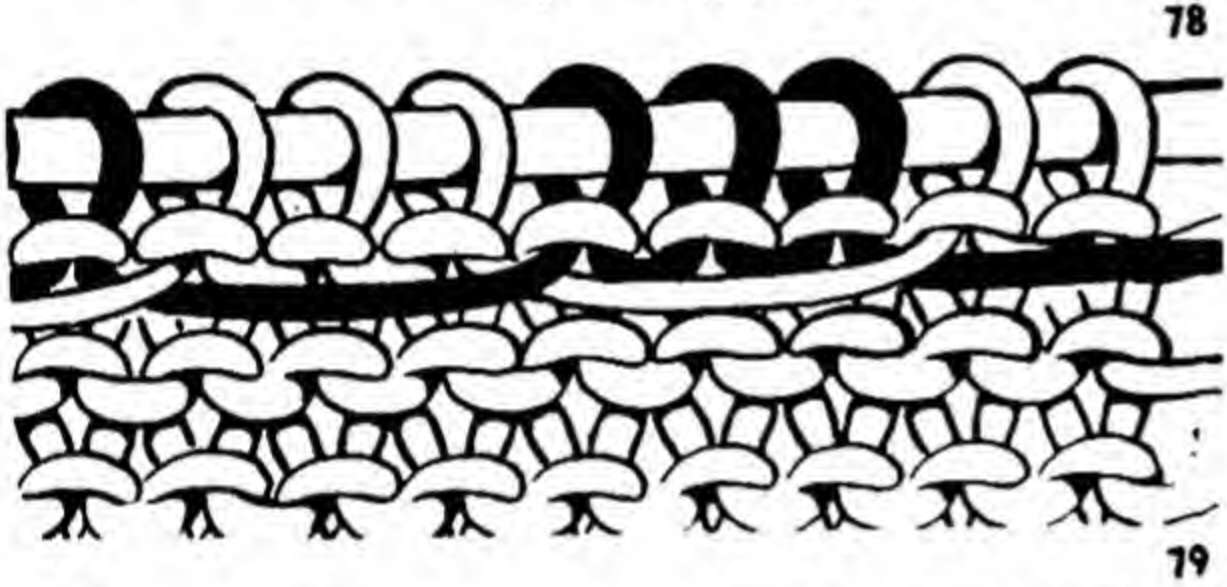
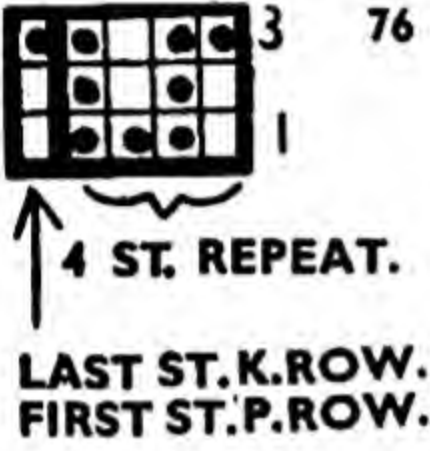
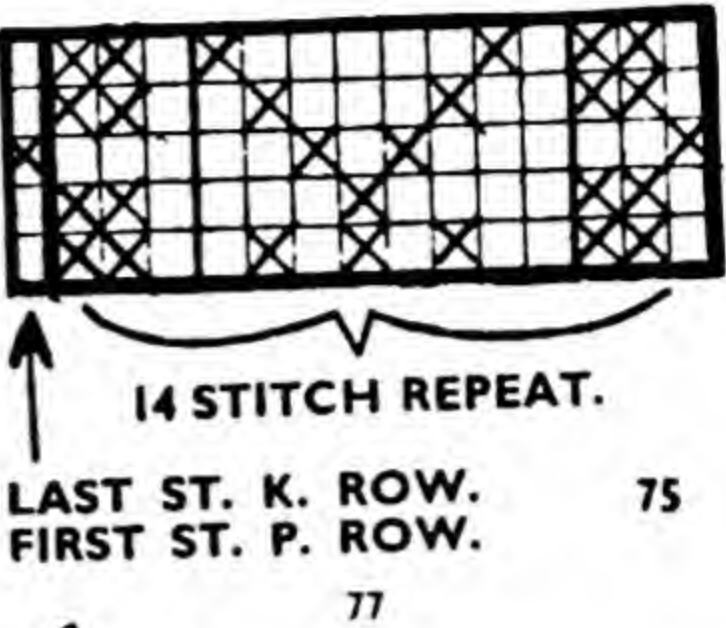
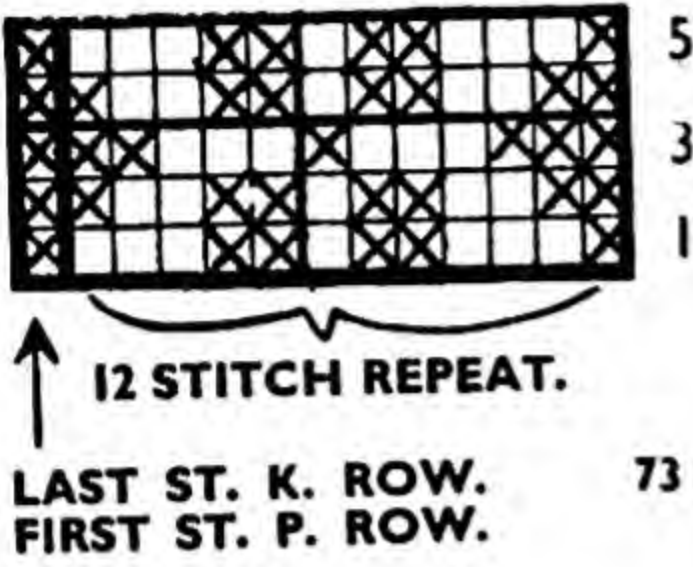
6 ST. REPEAT.

LAST ST. K. ROW.
FIRST ST. P. ROW.



7 ST. REPEAT.

74



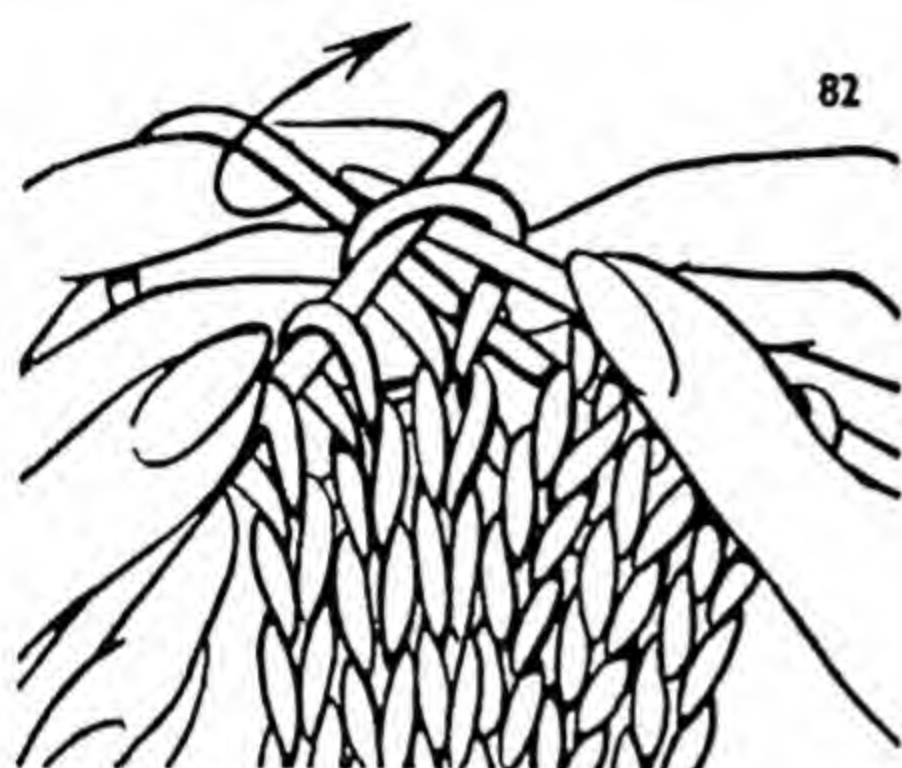
wool securely at the back of the work.

d. If stranding wool over more than 5 stitches it is advisable to twist the colours over and under each other at the centre of each group of 5, thus preventing long strands.

e. Be sure that the wools used are dyed in fast colours, otherwise when the garment is washed the colours may run into the ground, thus ruining a fine piece of work.

Weave the colour. The second principle is weaving the colour not in use under and over the colour in use

(79). The method of weaving is perfectly simple, as the colour not in use is passed over the colour in use when knitting one stitch (80), and under the colour in use (81) when knitting the following stitch.



82



83



84



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CONTINENTAL KNITTING

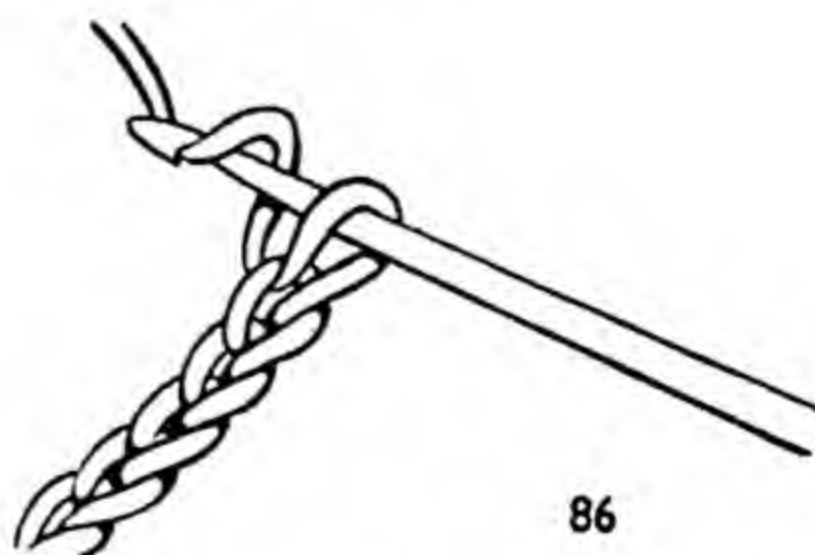
This is a type of knitting, the action of which resembles the movement of crochet rather than the normal knitting technique. It has been claimed that it is much quicker to knit by the continental method, but as it is much more difficult to sustain an even tension by this method and as the completed fabric always has a tendency to be looser than a fabric produced on the same size needle by the English method, it is doubtful whether any advantage is gained by mastering this rather clumsy technique.

To knit a stitch in the continental method the wool is held in the left hand above the needle (82).

The point of the right-hand needle is placed through the stitch to be knitted and then the needle point is inserted under the wool to draw the wool through the stitch on the needle (83).

The big difference here is that, whereas in English knitting the wool is wrapped over the point of the right-hand needle, in Continental knitting the point of the right-hand needle is placed over and under the wool after it has been inserted in the stitch which is to be knitted.

To purl a stitch by the Continental method the same principle applies as in knitting a stitch except that the action is carried out on the purl side of the work (84 and 85).



86

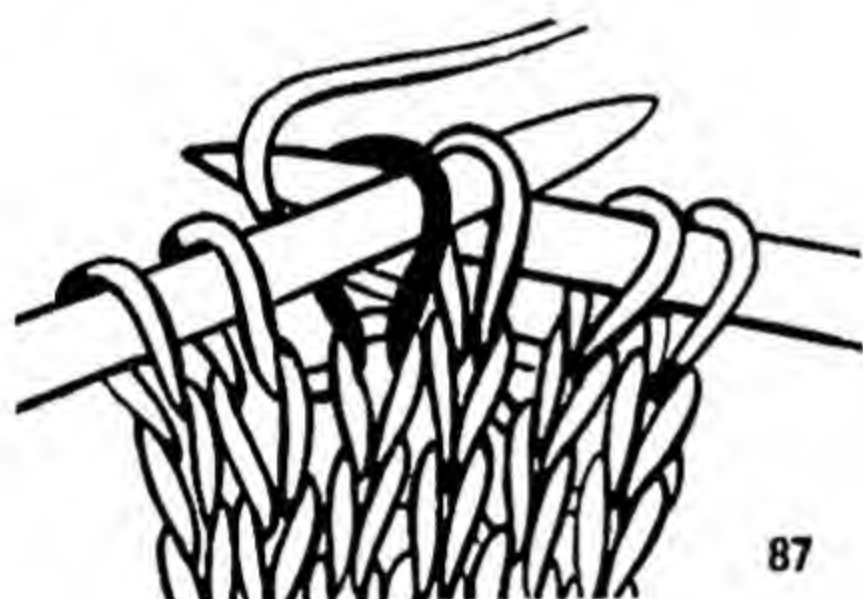
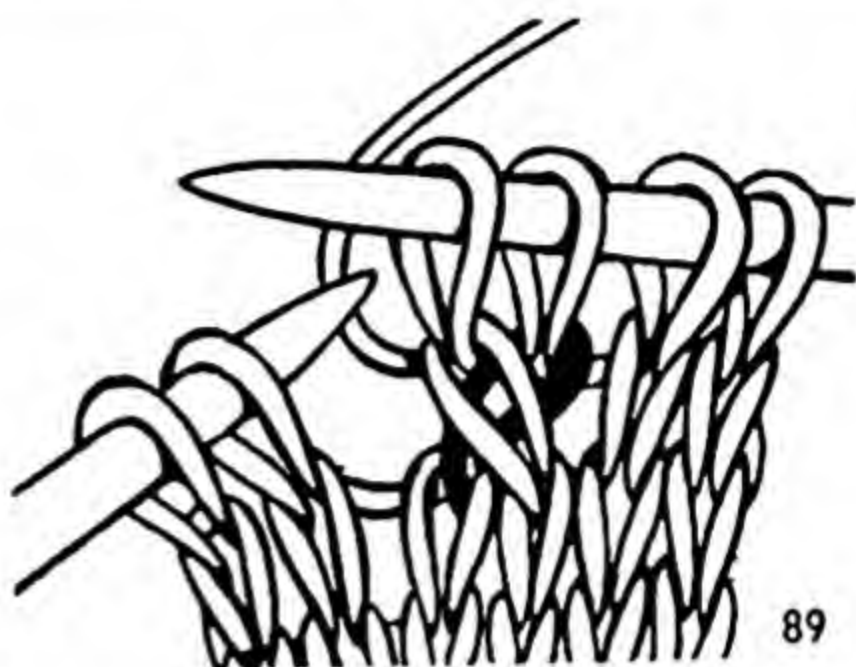
CROCHET CHAIN

Sometimes used in conjunction with knitting, work as diagram (86).

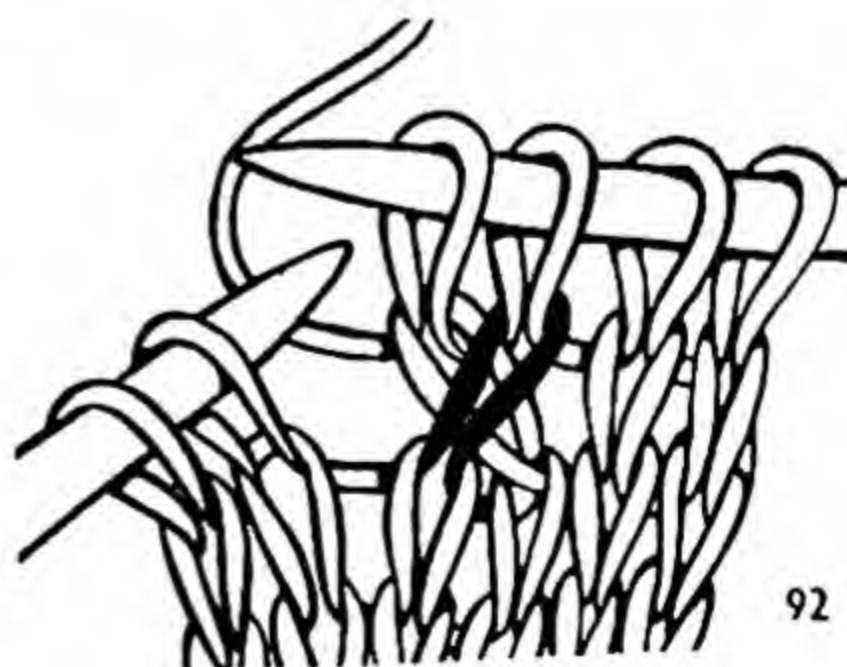
CROSSING STITCHES

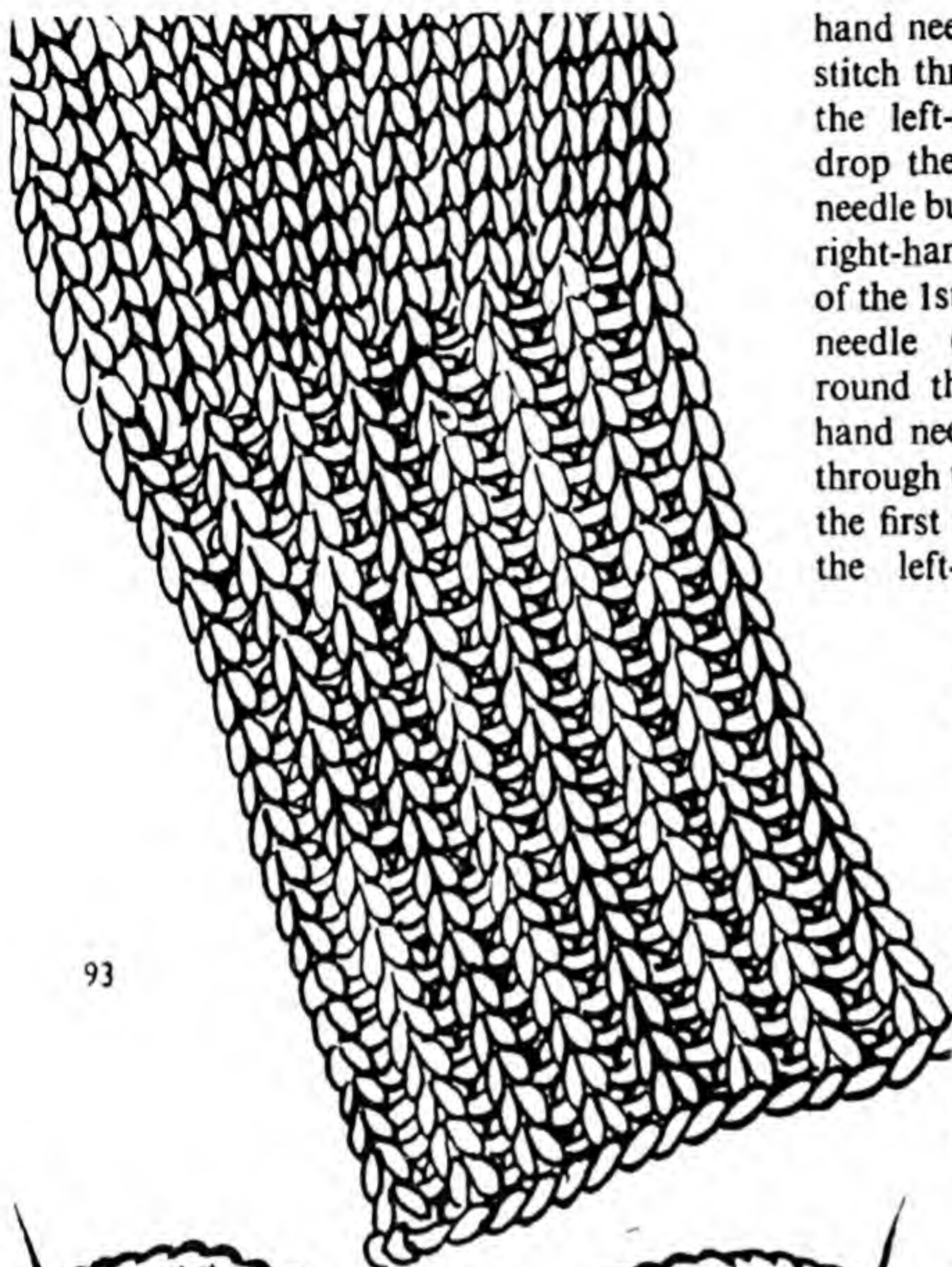
Crossing stitches in knitted fabric creates the effect of a moving stitch on the surface of the fabric itself. The movement is determined by the direction in which the stitch is crossed, i.e., whether it moves inwards or outwards across the following stitch.

Cross 1 Back. Sl. the point of the right-hand needle into back of 2nd stitch on left-hand needle (87), bring the wool round the point of the needle and draw a stitch through the 2nd stitch, leaving the 2nd stitch on the left-hand needle. Now insert the point of the right-hand needle into the front of the 1st stitch on the left-hand needle, bring the wool round the point of the right-hand needle (88) and draw another stitch through the 1st stitch. Slip the first and second stitches off the left-hand needle (89).



Cross 1 Front. Slip the point of the right-hand needle into the front of the 2nd stitch on the left-hand needle, bring the wool round the point of the right-





93

hand needle (90) and draw the stitch through the 2nd stitch on the left-hand needle. Do not drop the stitch off the left-hand needle but insert the point of the right-hand needle into the back of the 1st stitch on the left-hand needle (91), wrap the wool round the point of the right-hand needle and draw a stitch through the 1st stitch, then drop the first and second stitches on the left-hand needle off the needle together (92).

CUFFS

Cuffs can be knitted on to the sleeve, or made separately, and either stitched on to the sleeve with a flat seam or the stitches may be picked up along the edge of the cuff, the sleeve then being knitted on to the cuff.

Cuff Knitted on Sleeve. If the cuff is worked in rib it is advisable to use a needle two sizes larger than the one used for the sleeve itself, as this will counteract the contraction of the ribbing



94

and allow the cuff to lie flat when turned up (93).

Rounded corners can be knitted on to a ribbed cuff by working the cuff itself in two sections. The total number of stitches on the two pieces should be 4 less than the stitches on the sleeve, thus allowing for a border which is stitched round the cuff afterwards.

The principle of knitting this type of cuff is as follows—If there are 64 stitches at the bottom of the sleeve—64 minus 4 equals 60, 60 divided by 2 equals 30, allow 5 stitches for the shaping at the corner of the cuff.

Cast on 25 sts. Work in k.1, p.1 rib, inc. 1 st. at beg. of the first row and end of the 2nd row for 5 rows.

Continue straight for the depth of the cuff, slip the stitches on to a stitch-holder and leave for the present (94). Now knit a second piece to match, working the shapings at the opposite side. When the required depth has been knitted, finishing at the shaped edge, cast on 4 sts., then work across the set of stitches on the stitch-holder, commencing at the shaped edge, thus there will be the 64 stitches for the sleeve.

Border. Knit the border separately (See *Classic Collar with Border*) and join neatly to the edge of the cuff with a flat seam.

Cuff Knitted Separately. When a fancy cuff is being worked which may pick up the pattern that is the main theme of the garment, it is advisable to work the cuff lengthways, picking up the stitches for the sleeve along the sleeve edge of the cuff itself or sewing the cuff to the sleeve with a plain seam.

Here is an example of a cuff with a cable stitch border (95).

Cast on 21 sts. (more or less stitches can be added working these in stocking stitch each side of the cable if a wider or narrower cuff is required).

1st row: K.2, p.1, k.6, p.1, k. to end.

2nd row: P. to last 10 sts., k.1, p.6, k.3.

3rd and 4th rows: As 1st and 2nd.

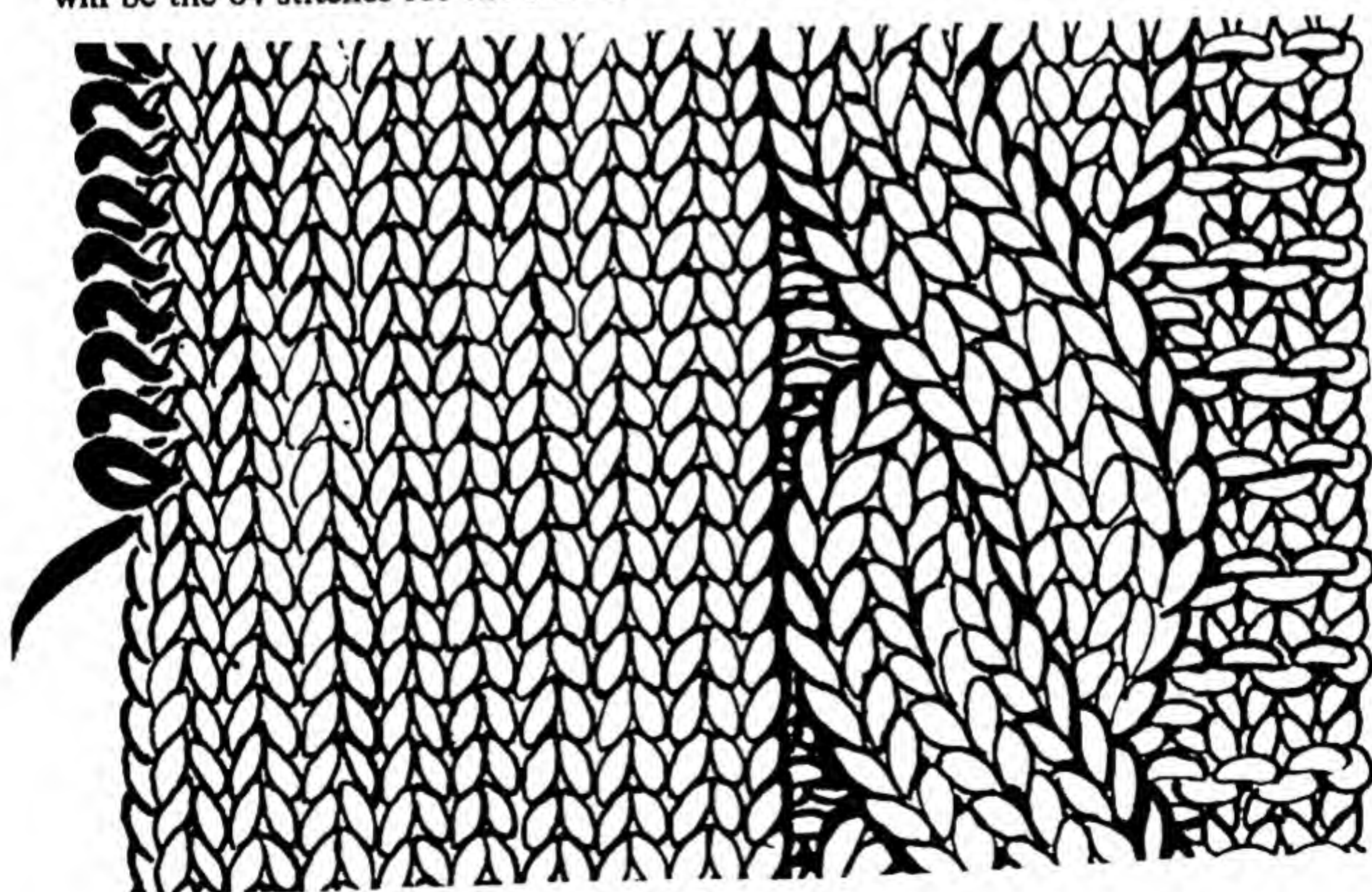
5th row: K.2, p.1, c.3, p.1, k. to end.

6th row: As 2nd row.

7th and 8th rows: As 1st and 2nd.

Rep. these 8 rows for length required.

With wrong side of work facing knit up along the stocking stitch edge the number of stitches required for the



commencement of the sleeve, or sew to the sleeve, when knitted, with a plain seam (see *Seams*).

DECREASING

Decreasing in knitting is actually losing stitches in the fabric itself. The decreases can be worked at any point in the fabric where shaping is required, the position of these decreases being determined by the type of garment the knitter is working on.

Knit Stitches Together. The commonest form of decrease is that of knitting 2 stitches together. Insert the point of the right-hand needle through the first 2 stitches on the left-hand needle (96).

Wrap the wool round the point of the right-hand needle and draw one stitch through both the stitches through which the point of the right-hand needle has been inserted (97).

Drop the 2 stitches off the point of the left-hand needle, thus making one stitch out of two.

Knit Stitches Together, Double. A double decrease is worked by knitting 3 stitches together. The principle is the same as knitting 2 stitches together except that the point of the right-hand needle is placed through the first 3 stitches on the left-hand needle, the one stitch being drawn through all these 3 stitches, thus making one stitch out of three.

Knit Stitches Together, Reverse. When working the decreases, to create a sloping

movement across the flow of the fabric it is frequently necessary to work through the back of the stitches.

To knit 2 together through the back of the stitches insert the point of the right-hand needle through the back of the first 2 stitches on the left-hand needle (98).

Wrap the wool round the point of the right-hand needle and draw one stitch through the 2 stitches as in an ordinary knit 2 together decrease, dropping the 2 stitches off the left-hand needle when knitted (99).

The same principle applies on a double decrease but in this instance the point of the right-hand needle is slipped through the back of the first 3 stitches on the left-hand needle, the wool being wrapped round the point of the right-hand needle and the stitch being drawn through the 3 stitches before they are dropped from the point of the left-hand needle as in an ordinary decrease.

Pass Slip Stitch Over. Another method of decreasing, worked as follows—

Using the point of the right-hand needle slip the stitch from the left-hand needle. Using the right-hand needle knit the next stitch in the ordinary way. Insert the point of the left-hand needle into the second stitch (the slipped stitch) on the right-hand needle, draw this stitch over the first stitch on the right-hand needle (100), dropping it off the point of the left-hand needle (101).

Pass Slip Stitch Over, Double. In a number of graduated patterns and lace





stitches this type of double decrease is worked.

Using the point of the right-hand needle slip the first stitch off the left-hand needle.

Insert the point of the right-hand needle through the next 2 stitches on the left-hand needle, working a single decrease on these 2 stitches in the ordinary way.

Insert the point of the left-hand needle into the second stitch (the slipped stitch) on the right-hand needle, draw this stitch over the first stitch and drop it off the point of the left-hand needle.

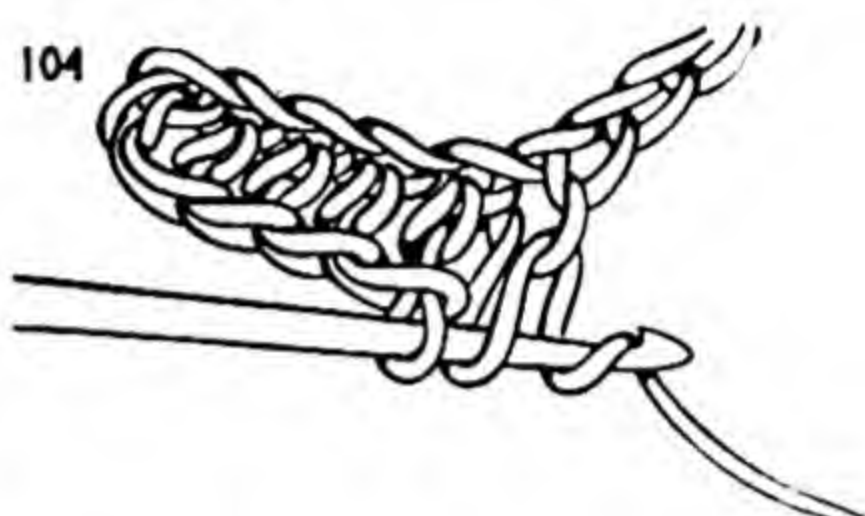
Purl Decreases. All the above decreases have been worked on the knit principle. Decreases can be worked on the purl side of the fabric, this principle being as follows—

For a single decrease insert the point of the right-hand needle through the first 2 stitches on the left-hand needle purlwise.

Wrap the wool round the point of the right-hand needle (102) and draw a stitch purlwise through the 2 stitches on the left-hand needle, dropping the 2 stitches off the left-hand needle in the ordinary way (103).

DOUBLE CROCHET

A useful edging which is worked as diagram (104).



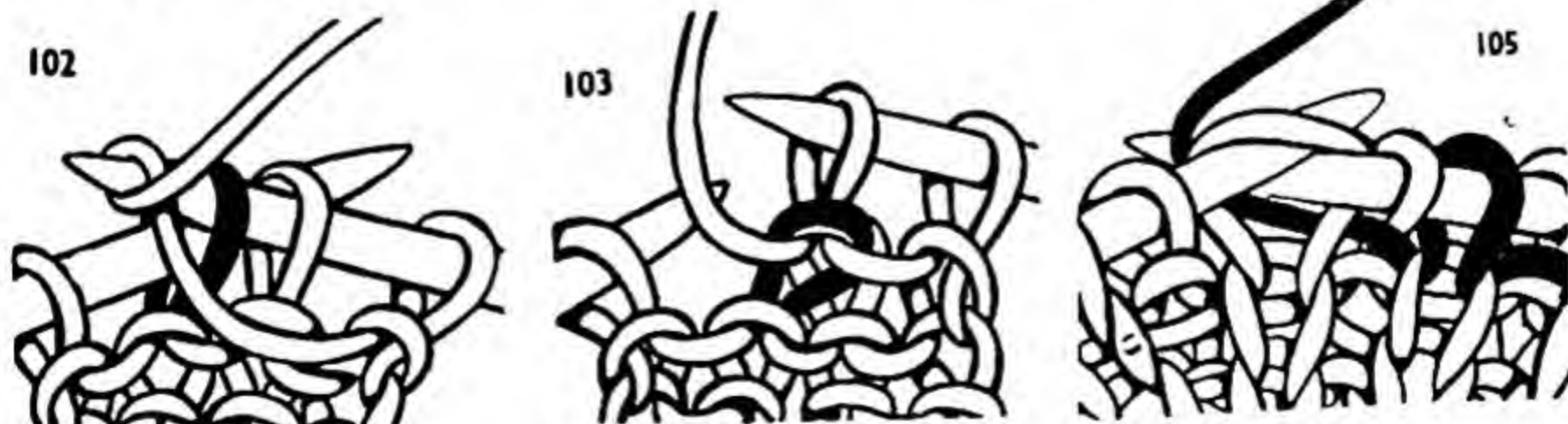
DOUBLE KNITTING

This type of knitting, tubular with closed ends, can be used for borders to cardigans and for scarves. The principle is that double the number of stitches required for the final width of fabric to be produced (an even number) is cast on. Work every row as follows—

* K.1, bring wool to front of work, sl.1 purlwise, take wool to back of work; rep. from * to end of row (105).

When the length of fabric required has been completed cast off as follows—

K.2 tog. twice, now sl. the 2nd stitch on the right-hand needle (the first 2 knitted together) over the first stitch (the second 2 knitted together), k. the next 2 sts. tog. Rep. the preceding



action and continue in this way until all the stitches have been cast off.

DOUBLE MOSS STITCH (See *Moss Stitch Double*, page 74).

EMBOSSSED KNITTING

Here we have a type of knitting embodying the principle of embossed motifs being built up from a single stitch on to the front surface of the fabric. The surface fabric is usually the reverse side of stocking stitch.

The principle is to work an odd number of stitches out of a single stitch. These are then worked in ordinary stocking stitch on the reverse stocking stitch background, decreases being carried out at each side of the fabric worked on the increased stitches until the single stitch has been restored.



Embossed Leaf Pattern. Here is an example of an embossed leaf pattern worked on a 5 increase principle (106).

Cast on 9 sts.

1st row: P. 2nd row: K.

3rd and 4th rows: As 1st and 2nd rows.

5th row: P.4, inc. in next st., by knitting into front and back of st. twice and then knitting into the front of it again (thus making 5 sts. out of one), p.4.

6th row: K.4, p.5, k.4.

7th row: P.4, k.5, p.4.

8th row: As 6th row.

9th row (on which side decreases are commenced on embossed stocking stitch portion): P.4, k.2 tog. t.b.1, k.1, k.2 tog., p.4.

10th row: K.4, p.3, k.4.

11th row: P.4, sl.1, k.2 tog., p.s.s.o., p.4.

12th row: K.4, p.1, k.4 (original 9 sts. back on needle).

13th to 16th rows: Rep. 1st and 2nd rows twice.

The embossed leaf can be made larger by working more stitches out of a single stitch and carrying the decrease principle through the extra rows required to get rid of the extra stitches formed. These motifs form a delightful basis for a cot blanket or bedspread.

Variation. Another method by which the embossed leaf can be worked is by creating "over principle" increases at each side of the centre stitch, again working the leaf in stocking stitch on a background of reverse stocking stitch (107). A typical example of this type of embossed knitting is as follows—

Cast on 9 sts.

1st row: P. 2nd row: K.

3rd and 4th rows: As 1st and 2nd rows. 5th row: P.4, k.1, p.4.

6th row: K.2, k.2 tog., inc. by purling into the front, back and front again of the next st., k.2 tog., k.2 (this row sets the position of the leaf. It is the only row in which decreases are worked outside the leaf itself).

7th row: P.3, (k.1, w.f.) twice, k.1, p.3.

8th row: K.3, p.5, k.3.

9th row: P.3, k.2, w.f., k.1, w.f., k.2, p.3.

10th row: K.3, p.7, k.3.

11th row: P.3, k.3, w.f., k.1, w.f., k.3, p.3.

12th row: K.3, p.9, k.3.

13th row: P.3, k.4, w.f., k.1, w.f., k.4, p.3.

14th row: K.3, p.11, k.3.

(At this point the leaf can be widened

by continuing on this principle until the size of leaf required is created).

Now work 2 rows without further increase as follows—

15th row: P.3, k.11, p.3.

16th row: As 14th row.

You are now ready to start the decrease principle on the leaf.

17th row: P.3, k.2 tog. t.b.1., k.7, k.2 tog., p.3.

18th row: K.3, p.9, k.3.

19th row: P.3, k.2 tog. t.b.1., k.5, k.2 tog., p.3.

20th row: K.3, p.7, k.3.

21st row: P.3, k.2 tog. t.b.1, k.3, k.2 tog., p.3.

22nd row: K.3, p.5, k.3.

23rd row: P.3, k.2 tog. t.b.1, k.1, k.2 tog., p.3.

24th row: K.2, inc. by knitting into

front and back of next st., p.3, inc. by knitting into front and back of next st., k.2 (in the above row the stitches have been made to balance the decrease principle in the 6th row).

25th row: P.4, sl.1, k.2 tog., p.s.s.o., p.4. 26th row: K.4, p.1, k.4.

27th to 30th rows: Rep. 1st and 2nd rows twice.

EMBROIDERY ON KNITTING

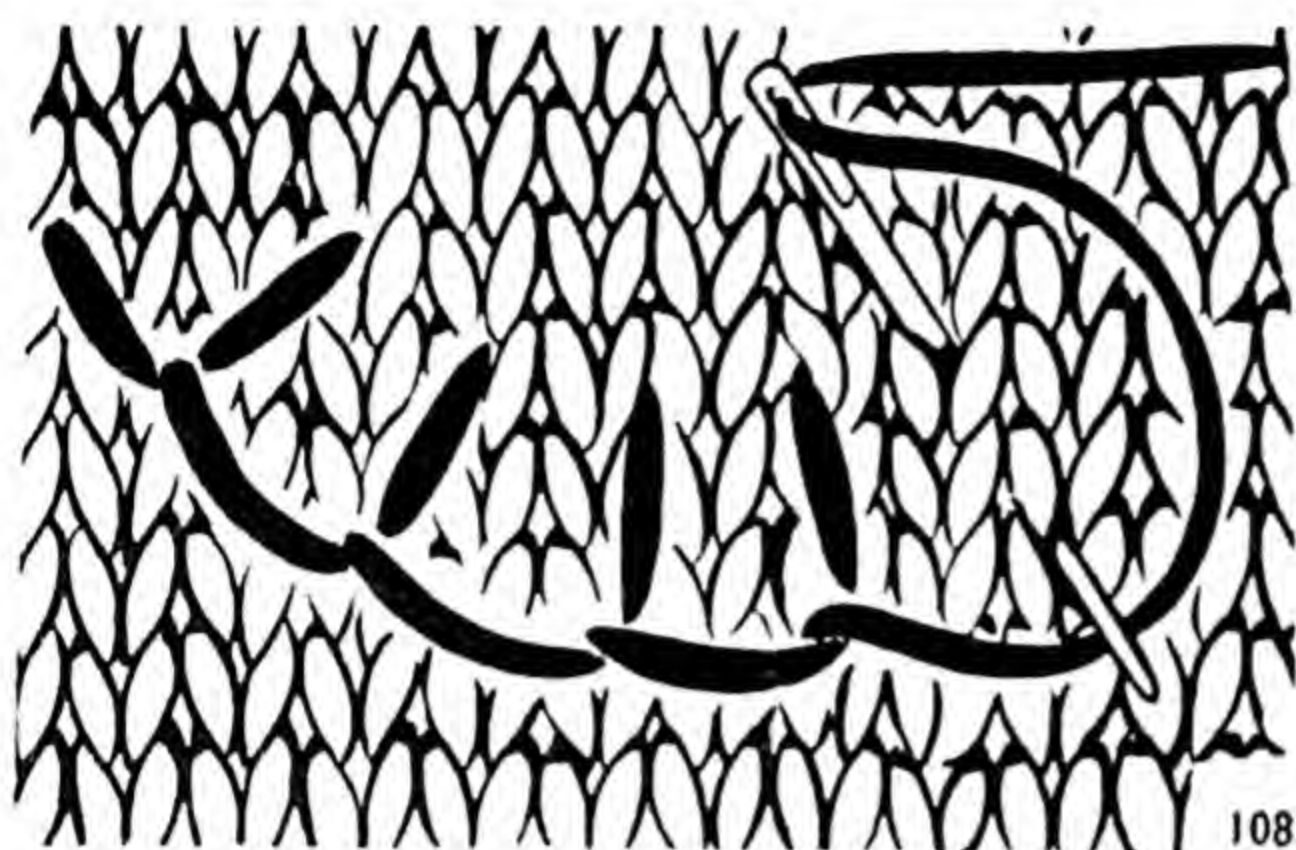
The golden rule for working embroidery on knitting is to strive to create bold effects with simple stitches. If a transfer is used (and I don't advise this) the best plan is to iron the transfer on to a piece of tracing paper, tack the tracing paper over the knitting that is to be embroidered, work the embroidery through the paper and the knitted fabric and tear the paper away when the work is completed.

Embroidery on knitting links us to some of the oldest aspects of this interesting craft. In parts of Bavaria, peasant knitting has been covered with bright coloured embroidery for several centuries. The Victorian age saw a revival of embroidered knitting in this country, the development being mainly of cross stitching and Swiss darning. A delightful Victorian embroidered peasant apron can be seen in the collection at the Victoria and Albert Museum.

There are two distinct approaches to the embroidering of knitted fabric. The first and commonest is to superimpose gaily coloured designs in Swiss darning or cross stitch on a stocking stitch fabric, or sometimes portions of the design are knitted in stocking stitch specifically for this purpose.

The Tyrolean tradition is completely different (see *Tyrolean Knitting*, page 184). In this the embroidery forms an integral part of the pattern itself, the boldly embossed and cable fabrics being designed in such a way that the embossed portions form a background and guide to the embroidery itself.





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Blanket Stitch. This is really a form of buttonhole stitching, where instead of the stitches lying close together they lie parallel with one another about $\frac{1}{8}$ -inch apart.

Bring the needle through at the point where the stitch is to be commenced, hold the thread down in a loop with the thumb and insert the needle so that the point goes over the thread again (108), draw the needle through still holding the thread in position, thus completing the stitch.

Chain Stitch. The principle here is the same as Lazy Daisy Stitch except that the series of loops is built up as follows—

Draw the needle through the fabric at the base of the first stitch to be formed. Re-insert the point of the needle in the same place, drawing the thread through until a small loop is formed at the front of the fabric, bring the needle

out from the back of the fabric just inside the loop (109), then form a second loop in the same manner. Repeat this action for the length of chain stitch required.

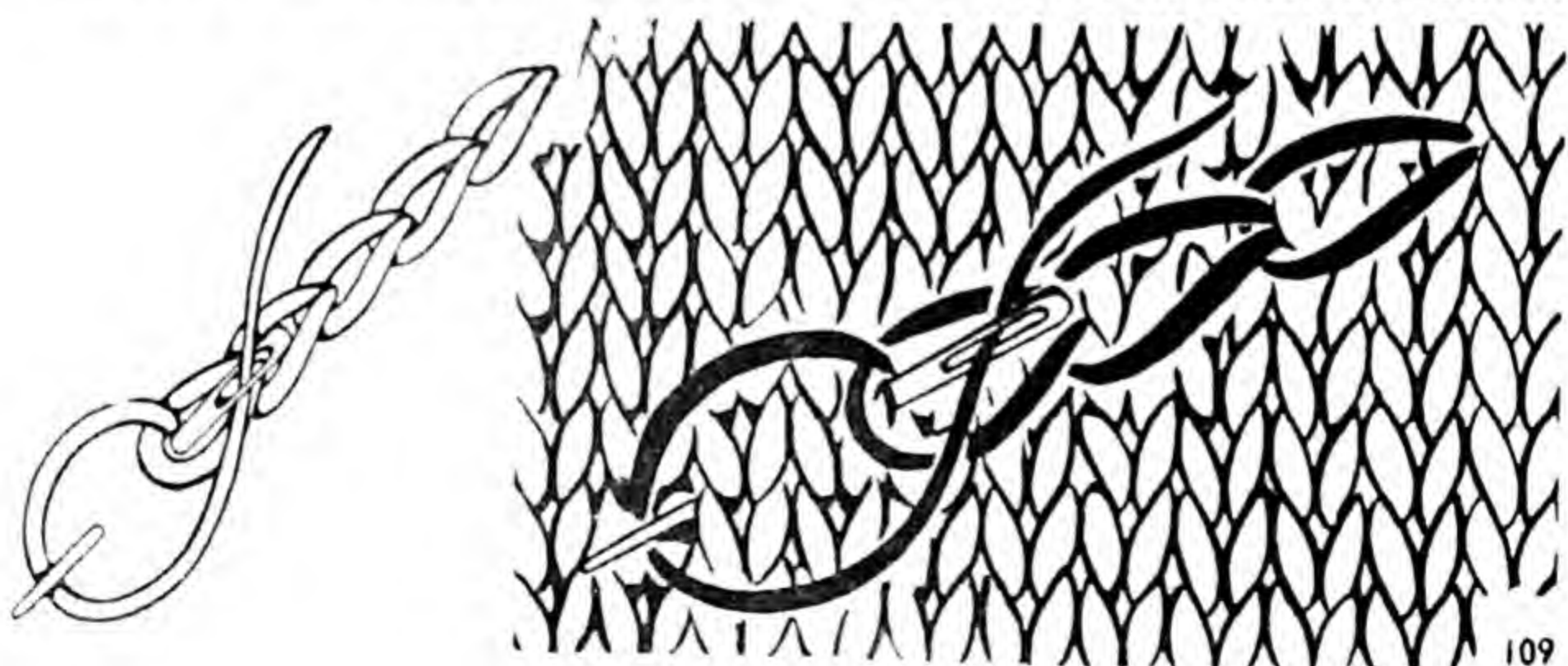
Cross Stitch. A firm fabric is essential if the embroidery is to lie smoothly on the surface



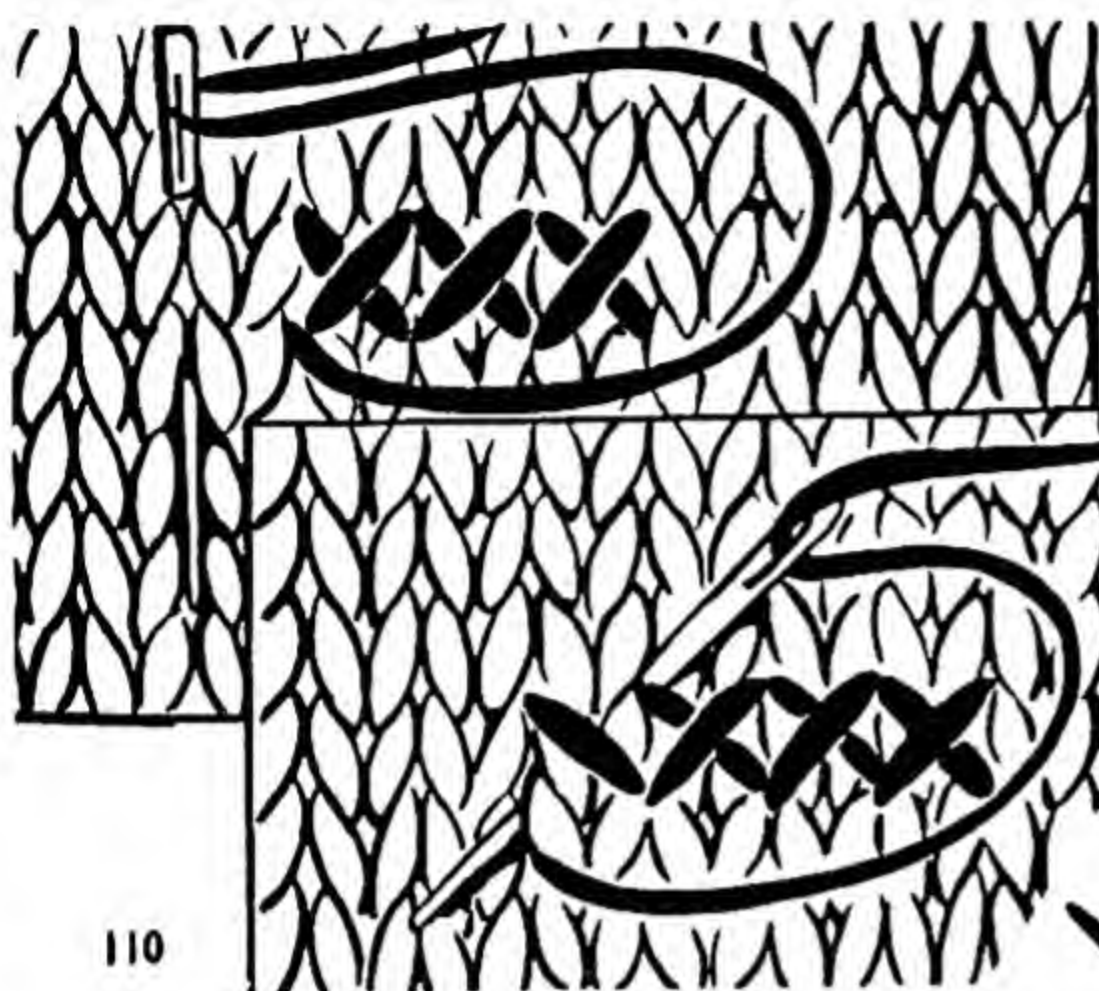
109

of the knitting. The diagram (110) shows quite clearly the working method for cross stitch on knitting. It is important to notice the position of the needle, as this illustrates the way to form the cross in such a way that it is not dragged out of shape by the natural elasticity of the knitted fabric.

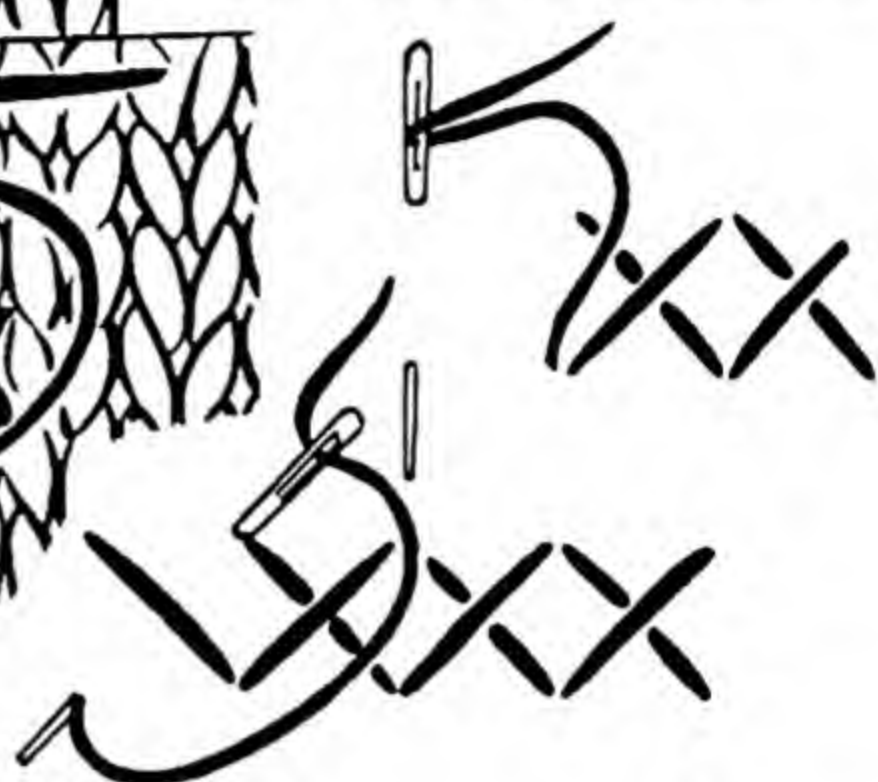
French Knots. French knots are tiny "bobbles" embroidered on the surface of the fabric. Insert the needle, from the wrong side, at the point where the French knot is to be formed, draw the



109

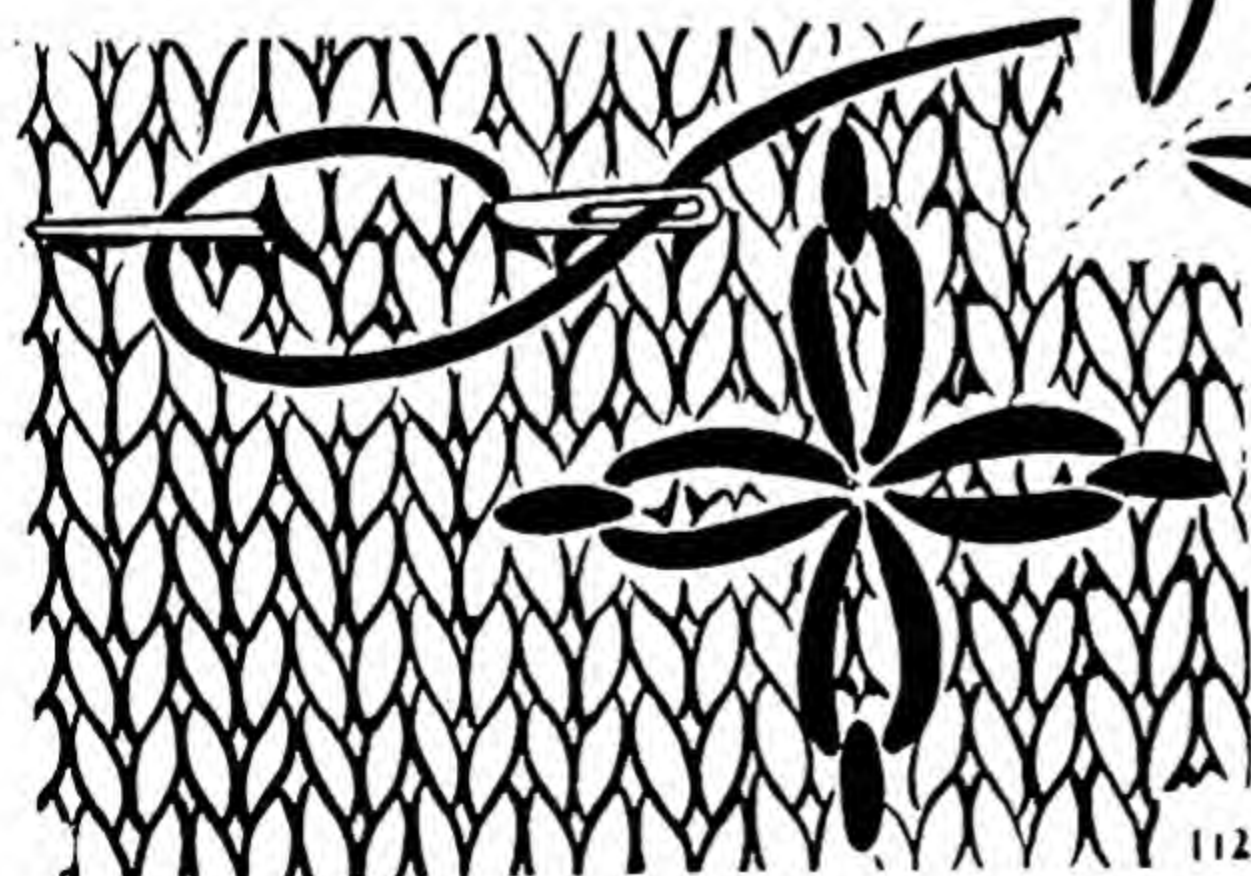


needle through, wrap the thread two or three times round the needle (111), insert the needle again at the same point where it was inserted the first time, draw the thread through the



loops, thus forming a knot on the surface of the fabric.

Lazy Daisy Stitch. Draw the needle through the fabric at the base of the stitch; now insert the needle in the same place again, then run it up





point defining the length of the stitch, *at the same time* bring the point of the needle out through the fabric again where the next satin stitch is to commence (114). Repeat this until the desired shape is obtained.

Smocking. Embroidered smocking on knitted fabric can be used to form charming yokes for babies' dresses or effective

behind the fabric at the point defining the size of the lazy daisy stitch to be worked. The point of the needle must come out through the loop formed by the wool on the front of the fabric (112). Insert the needle over the top of the wool again, thus catching the loop formed and making the Lazy Daisy Stitch.

Running Stitch. This is simply a stitch formed with a darning movement, the needle being inserted in and out of the fabric (113), the space between the thread and the insertion of the needle defining the length of the stitch.

Satin Stitch. This stitch is a series of flat stitches placed close together, parallel with each other, forming solid masses of colour on the front surface of the work.

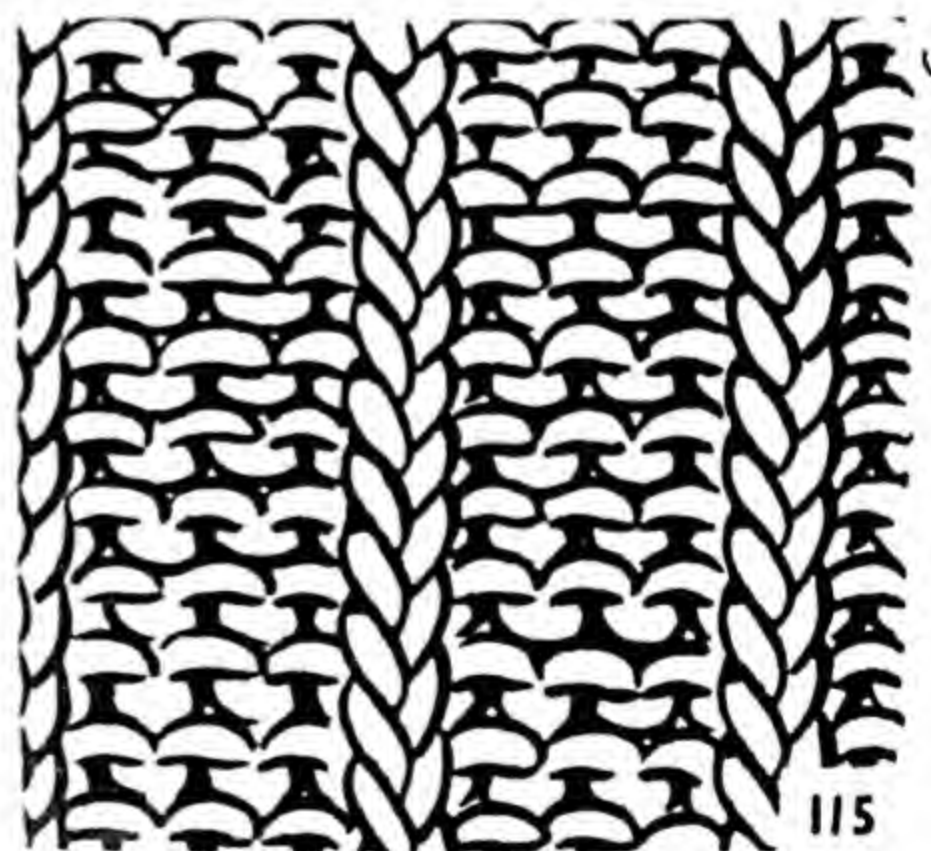
Draw the needle through the fabric at the point where the satin stitch is to commence, re-insert it at the second

decoration for knitted blouses.

It is important to remember that the portion of a garment to be smocked should be at least a third as wide again as the finished width when the smocking is completed.

The basic fabric for knitting is an embossed rib. One-in-three forms a neat grounding (115).

Cast on a number of stitches divisible by 4, plus 3 over.

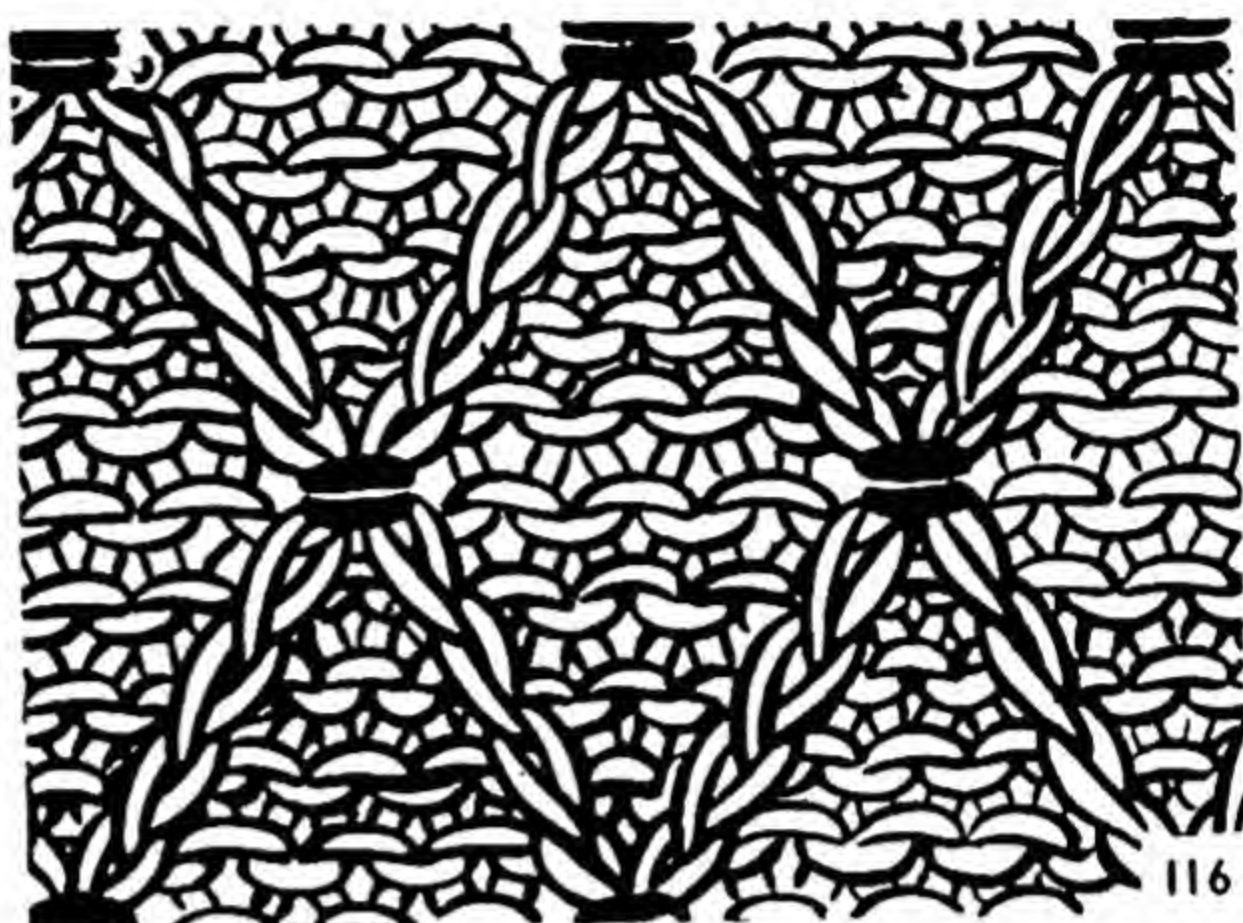


1st row: K.1, * k.b.1, p.3; rep. from * to last 2 sts., k.b.1, k.1.

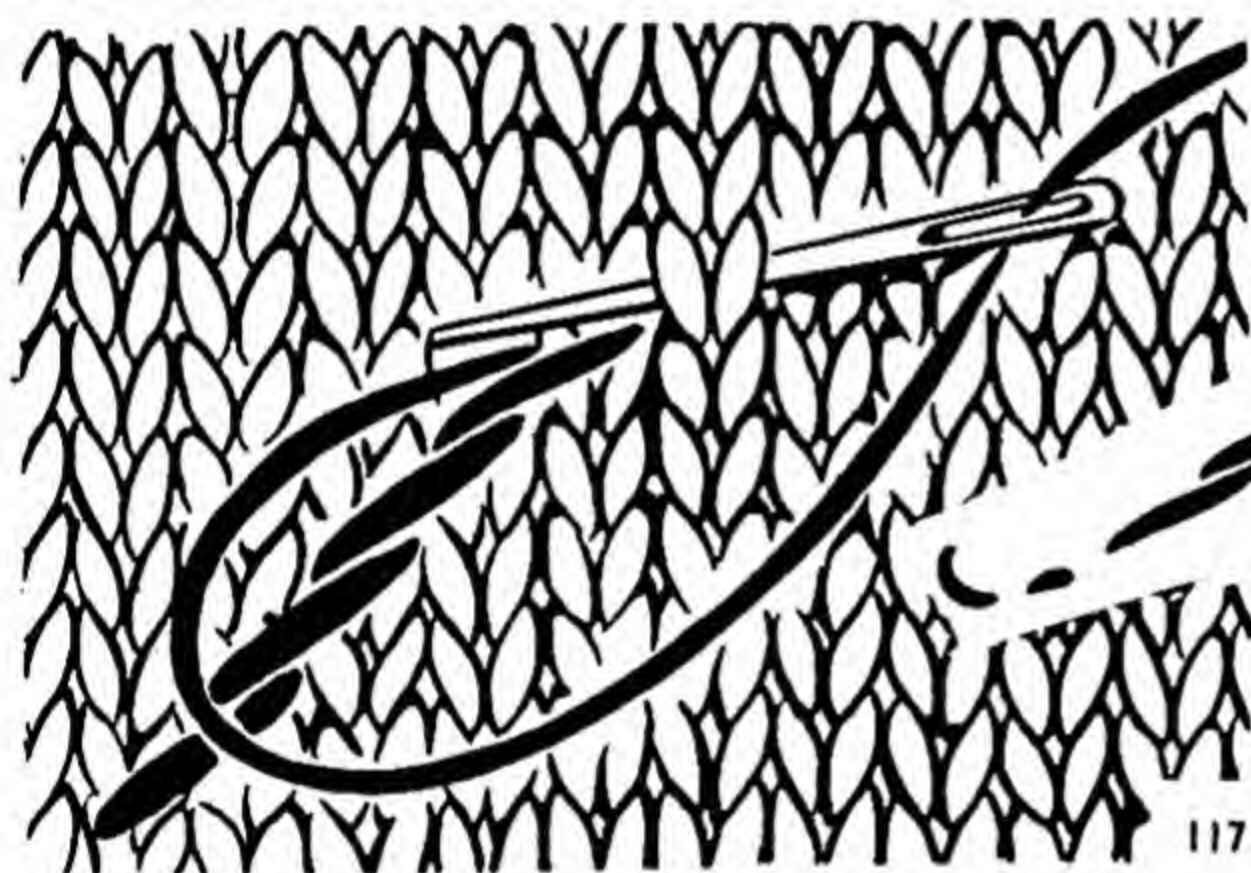
2nd row: K.1, * p.b.1, k.3; rep. from * to last 2 sts., p.b.1, k.1. These 2 rows form the basic embossed rib on which smocking is worked when the knitting is completed.

The actual smocking may be worked with the same colour as the knitting or with a contrasting colour. The principle is perfectly simple. On the first row of

smocking draw together, as shown in the diagram above (ribs 1 and 2), (ribs 3 and 4), (ribs 5 and 6), etc. On the



116

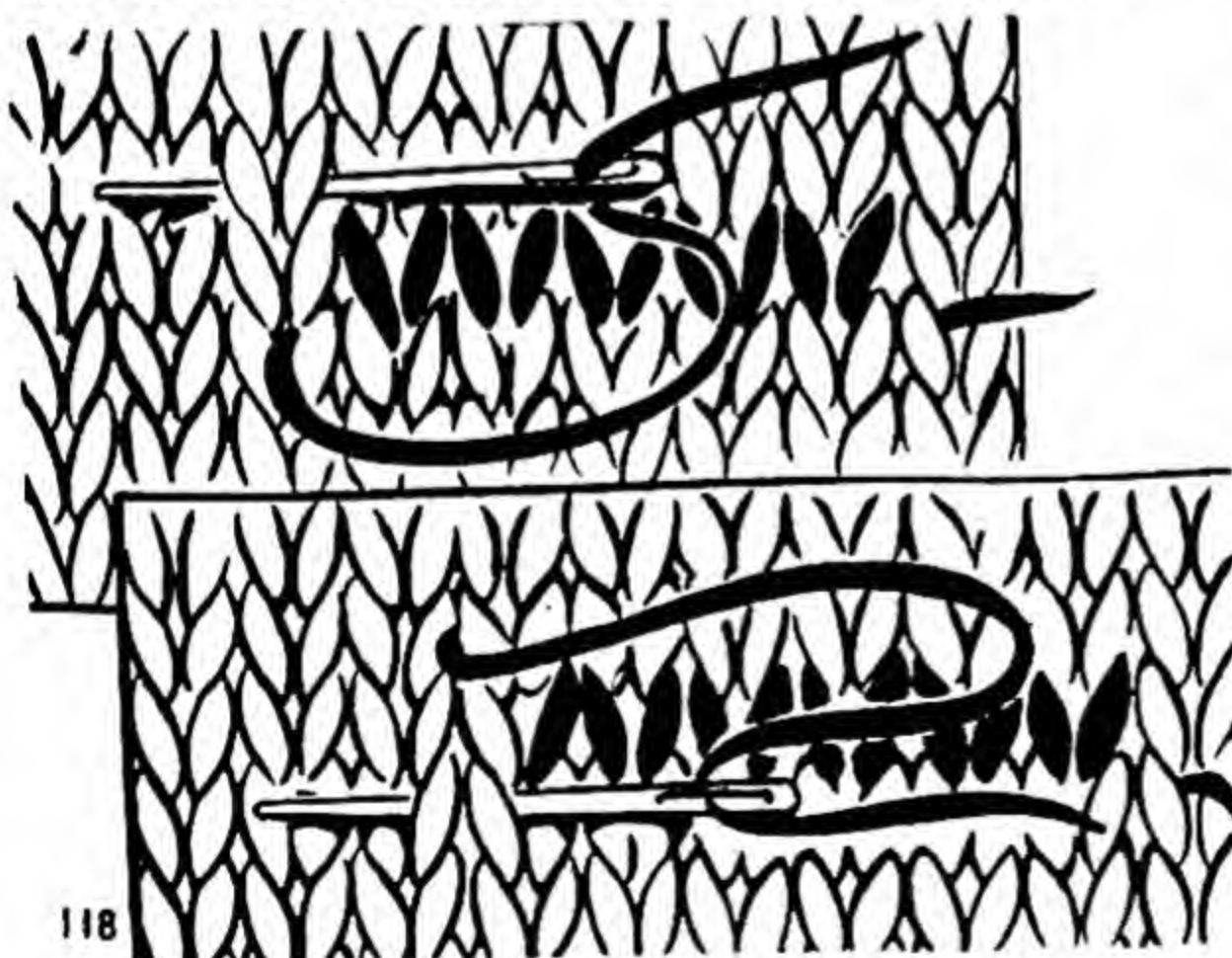


117



117

next row of smocking, worked 5 rows up the fabric, draw together (ribs 2 and 3), (ribs 4 and 5), (ribs 6 and 7), etc. Repeat this until the smocking is completed (116).



118

Stem Stitch. An outline stitch in which the first stitch lies slightly diagonally across the fabric, the second and subsequent stitches commencing half-way up the previous stitch. Draw the needle through the fabric, make a short diagonal stitch in the direction the outline is to move bringing the needle

out again half-way down the first stitch (117), and make a second stitch the same length as the first.

Swiss Darning. The principle here is that the embroidered stitch follows the line of the knitting stitch, superimposing what appear to be coloured patterns in stocking stitch on the front surface of the fabric. Here is the working method for Swiss darning on knitted fabric.

First of all draw the needle through the 2 threads at the base of the stitch to be covered, then insert the needle again through the two threads at the top of the stitch to be covered, draw the needle through, thus covering one side of the knitted stitch. Now insert the needle again through the base of the next stitch and the second side of the stocking stitch loop on the front of the fabric will be covered (118).

FACINGS, Knitted

Interesting tailored effects can be obtained in knitwear by using facings knitted on to the front edge in place of ribbed bands. When this is done, the hem at the lower edge must be mitred and the facing mitred to match the hem.

Mitre. Commence by casting on 14

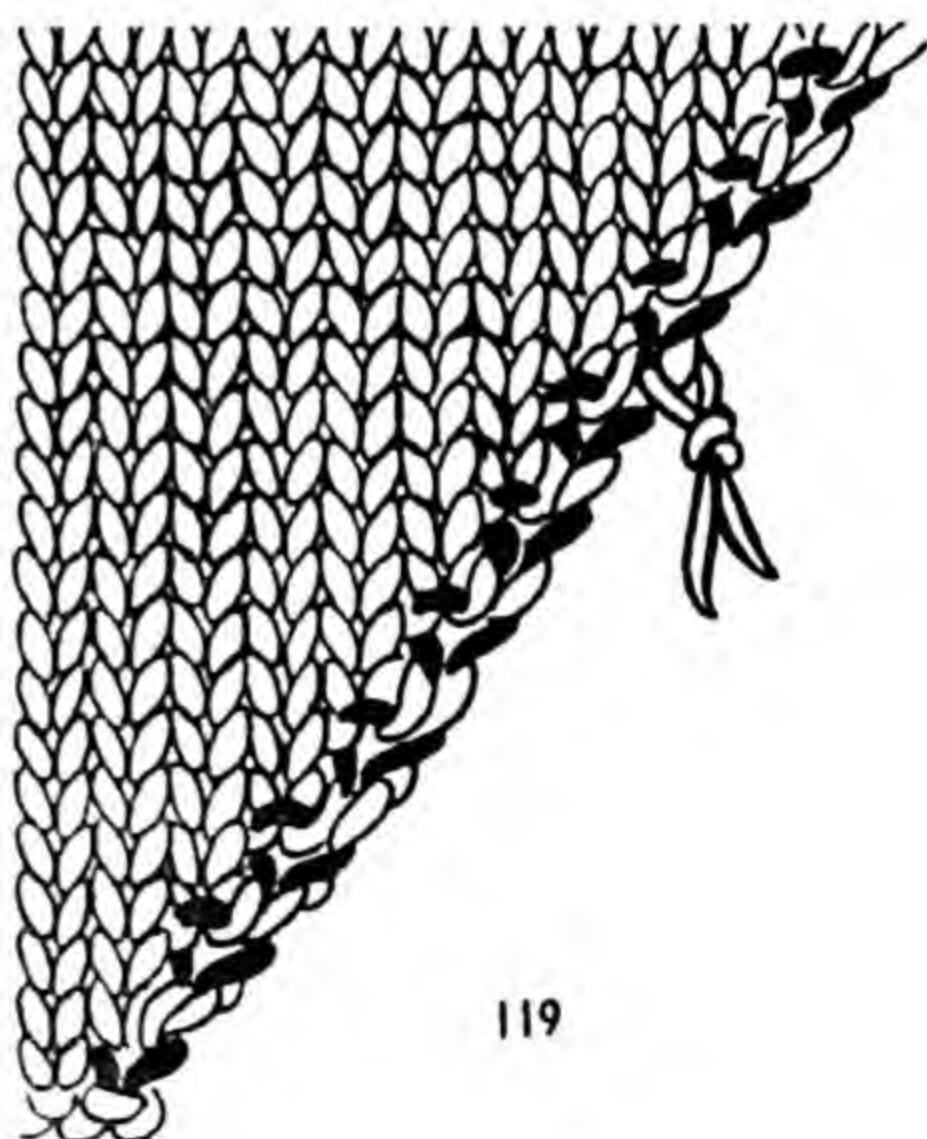
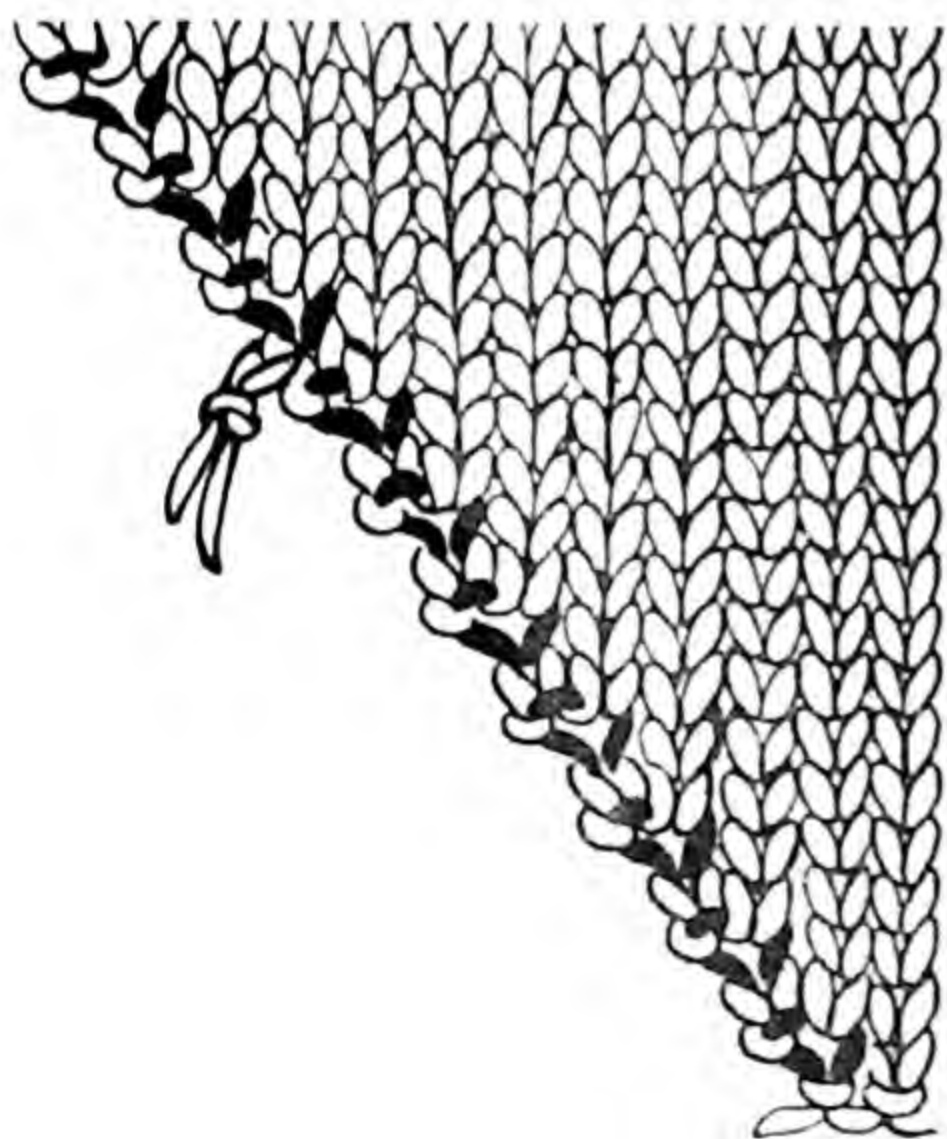
stitches less than the final width, increase one stitch at both ends of every alternate row until 7 sets of increases (14 stitches in all, 7 at each end) have been worked. Mark this point with a length of coloured thread. Now continue increasing on every alternate row until 7 more sets of increases have been worked (7 more stitches at each end), thus forming the mitred portion of the hem up to the coloured thread, and the mitred portion of the facing from the coloured thread to the point that has now been reached (119).

Buttonholes on facings will have to be worked in duplicate sets. The buttonhole rows will be worked as follows:

1st row: K.3, cast off 2, k.3 (there now being 4 sts. on needle after cast-off), cast off 2, k. to end (120).

On the next row cast on 2 sts. over the 2 cast-off stitches of the previous row. When the facing is folded over and stitched in position the buttonholes will fall over one another (121) and can be very lightly and loosely buttonholed together, if desired.

Narrow Facings. In working narrow facings round shaped portions of a garment, a good plan is to knit the



shaped portion of the facing on the bias. To do this, knit $\frac{1}{4}$ in. to form the hem, then increase one stitch at the beginning of next and following 2 alternate rows, thus adding 3 stitches.

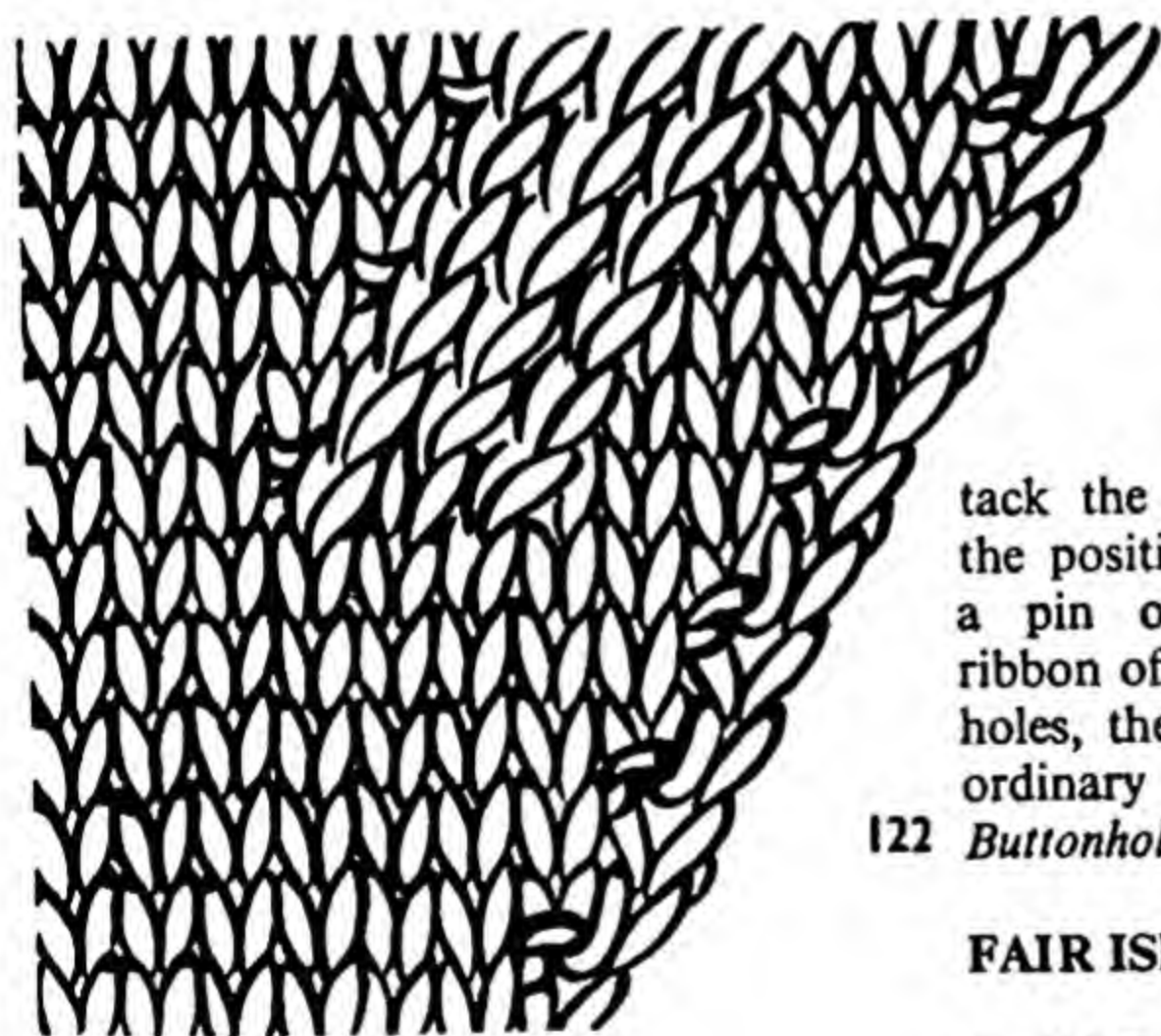
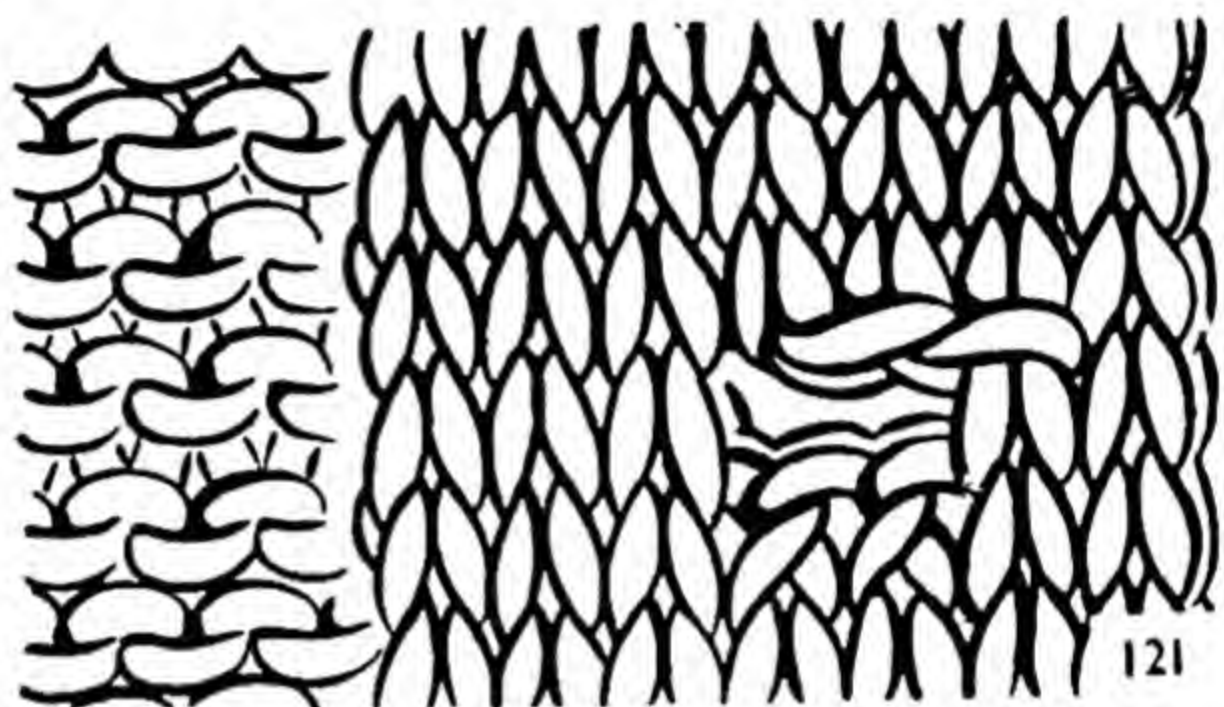
Next row: Work all across.

Now work the bias facing on the first 5 sts. as follows:

1st row: Inc. in first st., k.2, k.2 tog., k. to end.

2nd row: P.

Rep. these 2 rows throughout the shaped portion, working the shapings along the front of the garment on the



6th or 7th stitch in (122).

When the shapings are completed, work the five end stitches in usual way.

Ribbon or Bias Binding. When using ribbon or bias binding for facing front bands or shaped edges (bias binding should always be used on shaped edges)

simply stitch the ribbon into position, using a flat seam on the wrong side of the work (123).

Buttonholes worked in ribbon facings. First of all tack the ribbon into position. Mark the position of each buttonhole with a pin or tacking stitch, take the ribbon off again, cut and work buttonholes, then stitch the facing on in the ordinary way (124). (See diagram of 122 *Buttonhole Stitch* page 30).

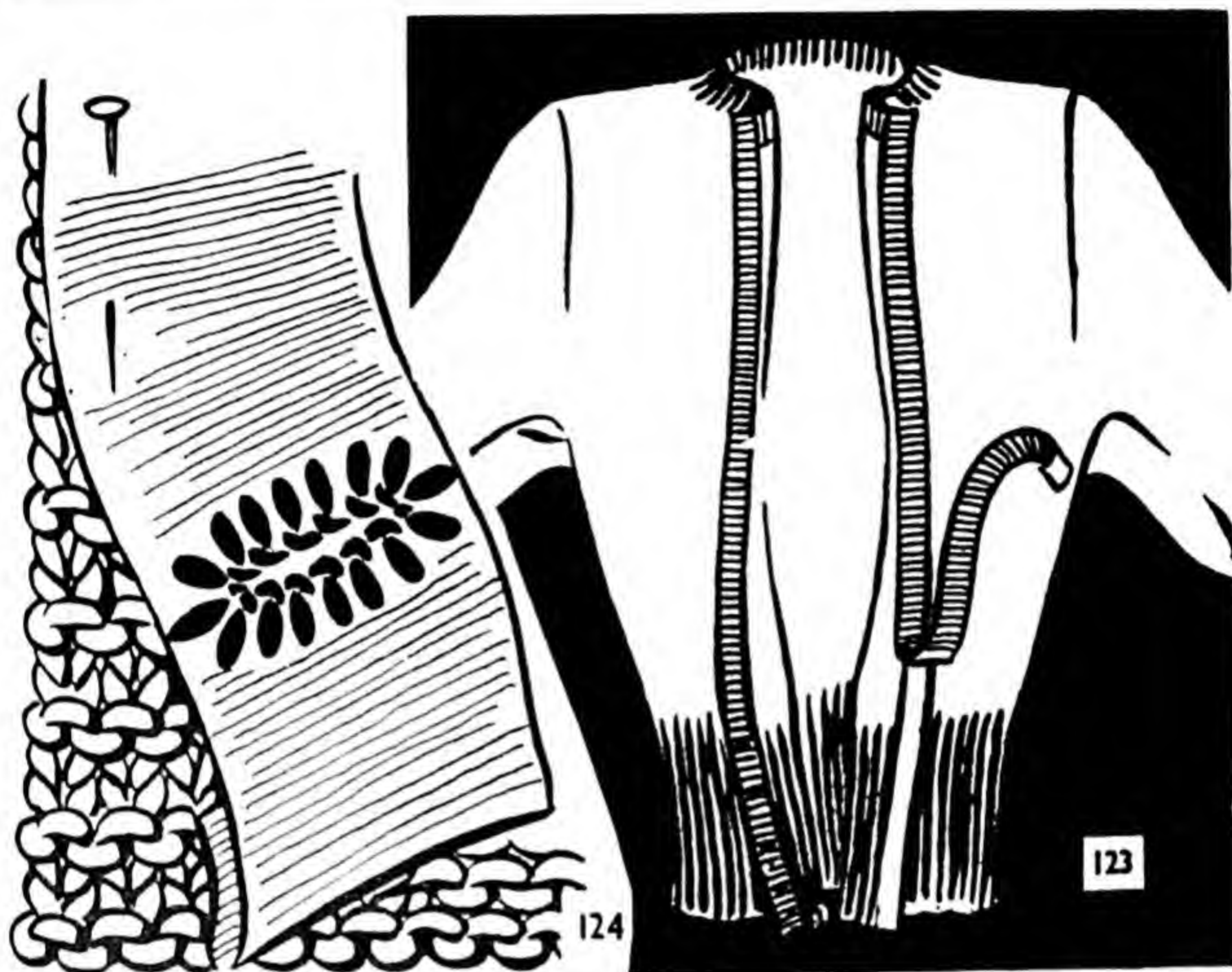
FAIR ISLE KNITTING (See page 126).

FAROE ISLE KNITTING (See page 136).

FLORENTINE KNITTING (See page 144).

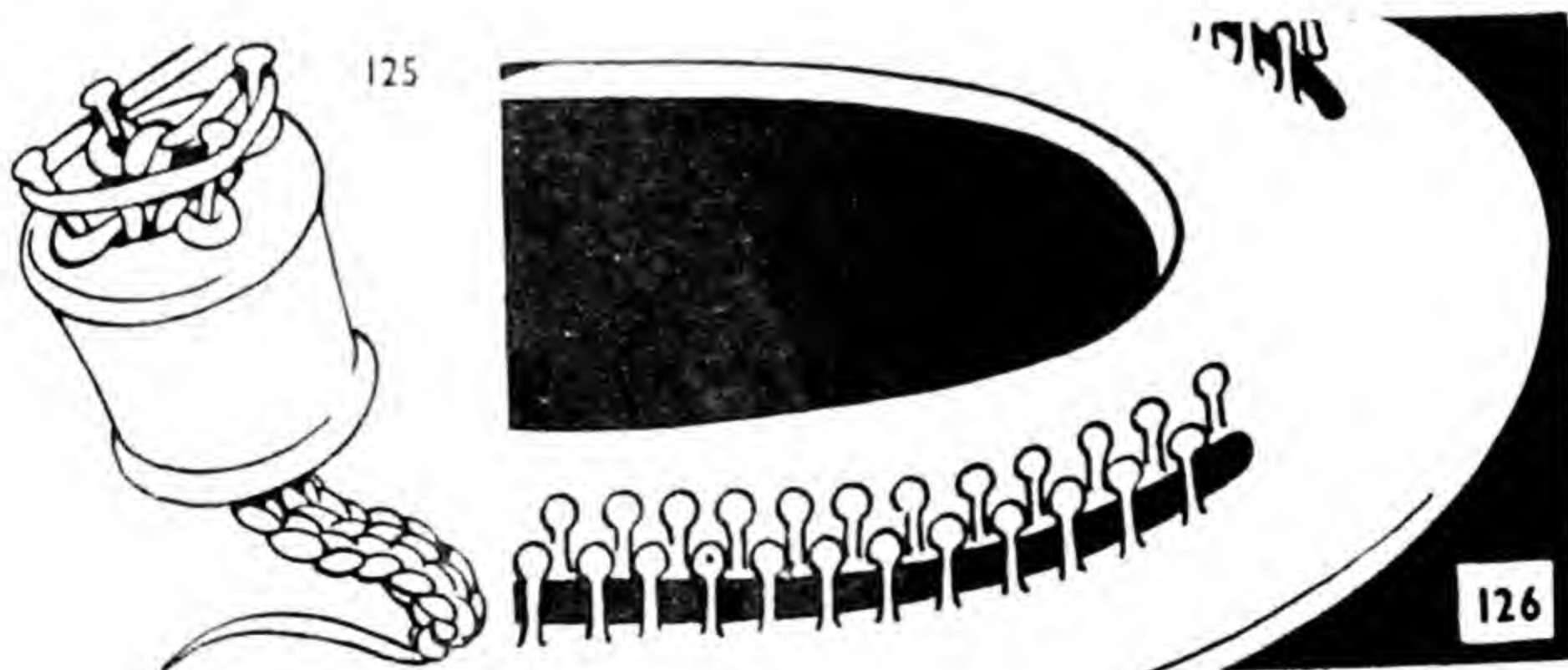
FRAME KNITTING

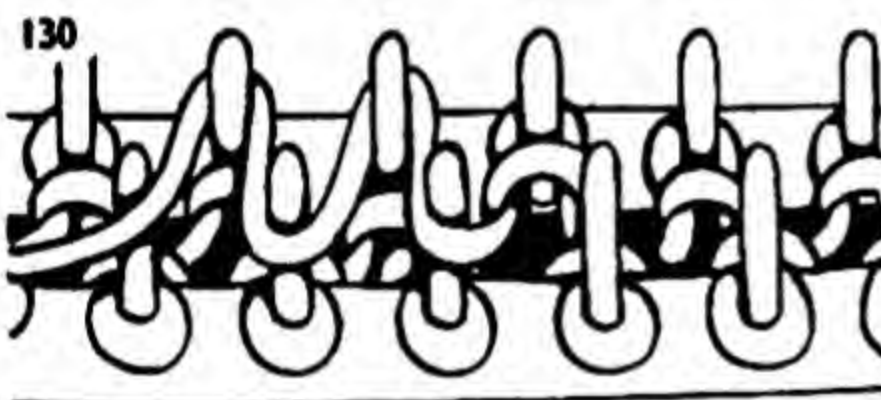
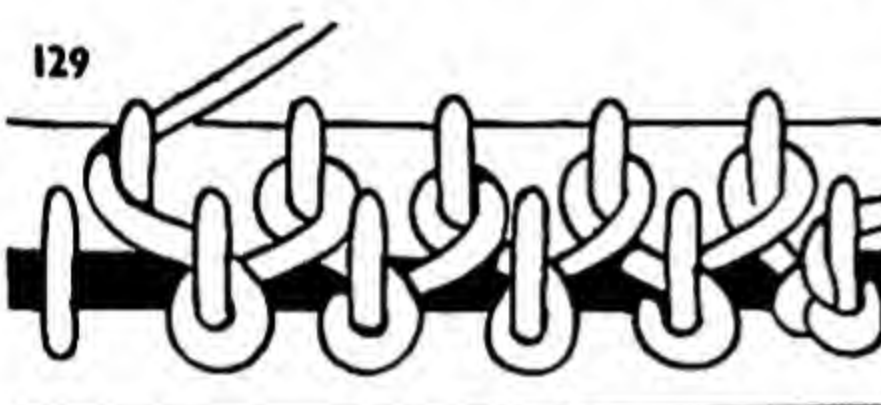
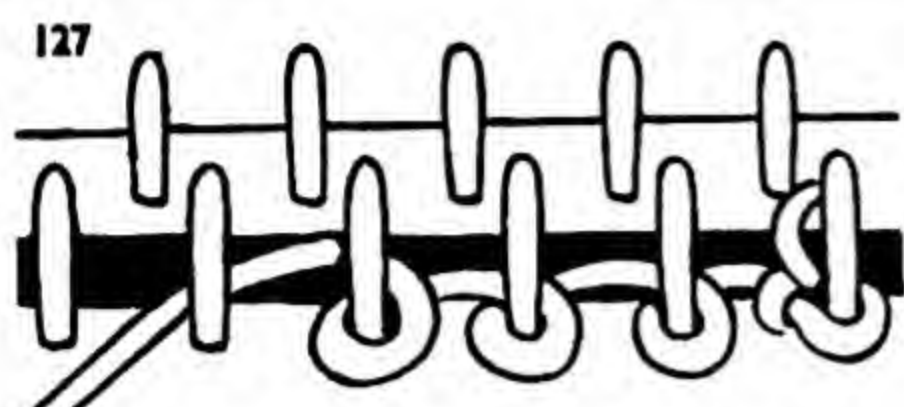
The origins of frame knitting are completely unknown. Traces of frames



have been found in excavations in parts of Arabia and it was certainly an established section of the craft during the reign of Queen Elizabeth. At this period it played a very significant part in the development of the hosiery industry, as the Rev. W. Lee, a Church of England clergyman, invented on the basis of the simple frame a mechanical frame which was to lay the foundations of the machine-knitting industry all over Europe.

Bobbin Work. Most of us did frame knitting as children. We called it bobbin work or corkwork. The method used is to fix 4 short nails at equal distances round the hole in an ordinary cotton reel, make 4 loops (one on each nail) and then proceed to produce a circular knitted cord by winding the wool round the outside of these 4 nails and drawing the loops over the wool, repeating this action until a piece of cord the length required had been produced (125).





Circular Frames. In the early days, circular frames with pegs numbering up to 200 and 300 were produced, on these tubular fabric could be made on exactly the same principle as bobbin work.

An interesting development today has been the invention of a frame knitter suitable for use in the home. This consists of two circles of pins on a plastic

c

foundation and the work is carried out by the same method as that used for bobbin work (126). A variety of patterned fabrics can be produced on this frame.

The frame knitting method is probably the ideal one for teaching young children how to knit, giving them an interest in the development of the craft.

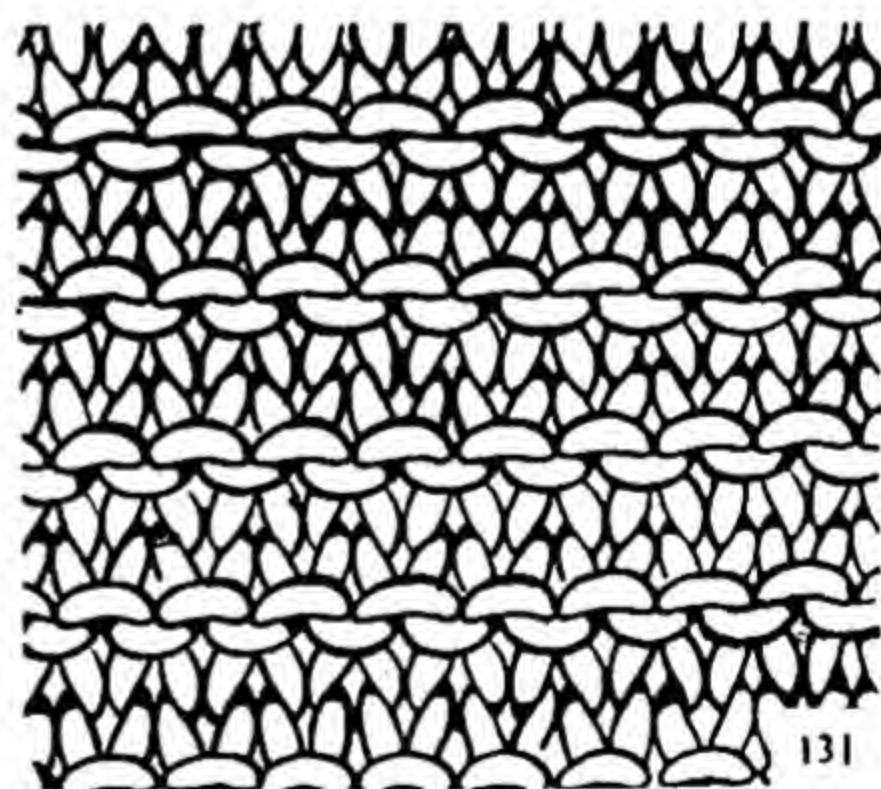
Stocking stitch is worked as diagrams (127 and 128).

The method of working ribbed fabric are shown in the diagrams (129 and 130).

GARTER STITCH

This stitch, as its name suggests, was originally used for long woollen garters which were wrapped round the tops of stockings.

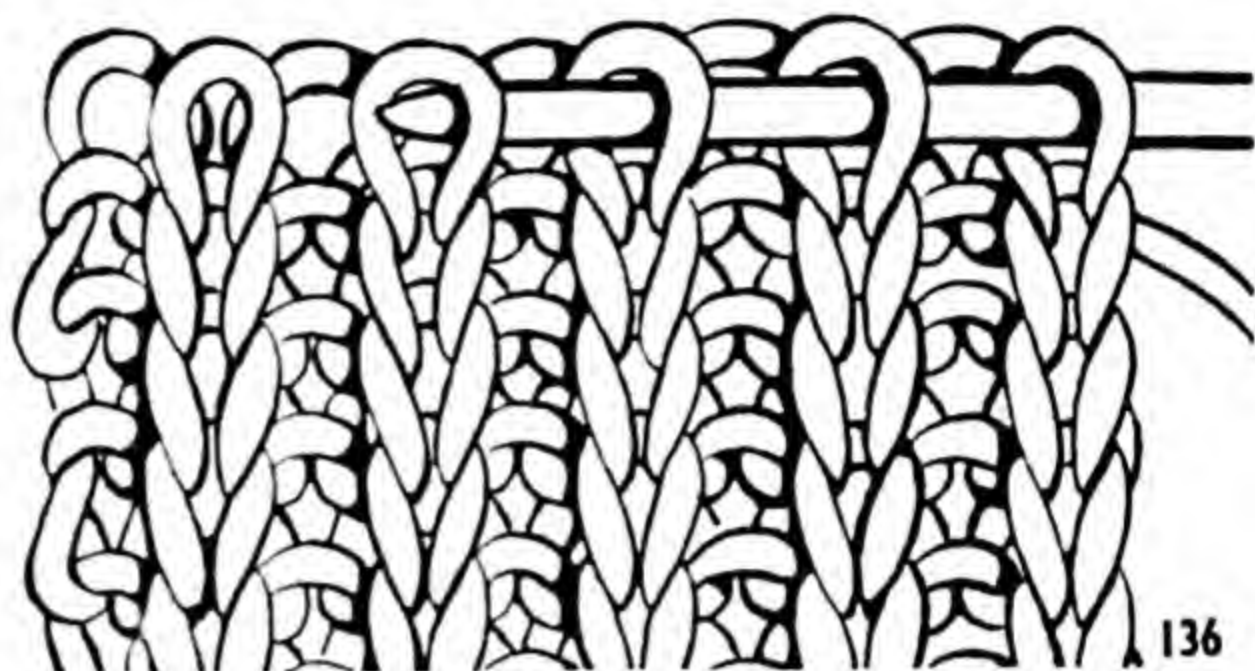
To produce Garter Stitch fabric when working on two needles, every row is knitted, or when working on four needles or more in rounds, one round is knitted and the next is purled. These two rounds are repeated throughout the fabric (131).



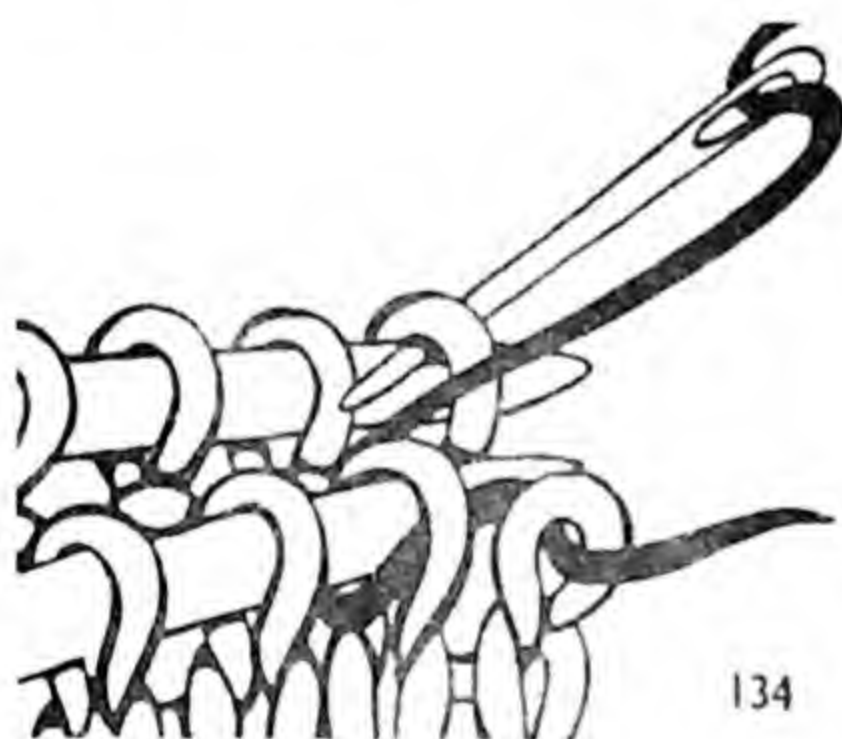
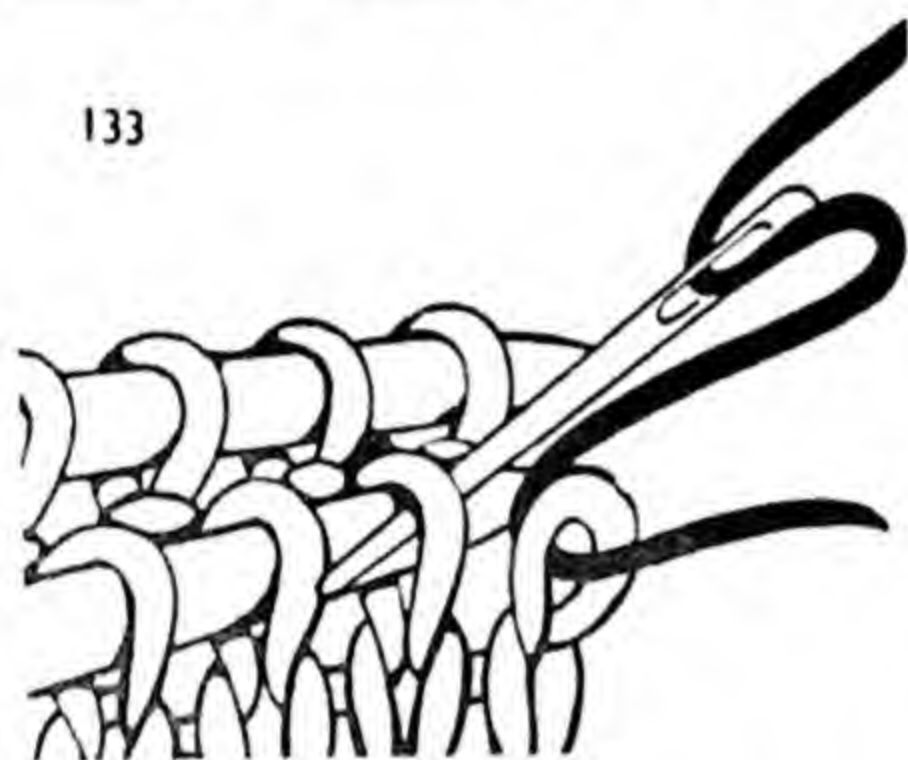
GAUGE OF NEEDLES

Knitting needles are numbered (gauged) according to size.

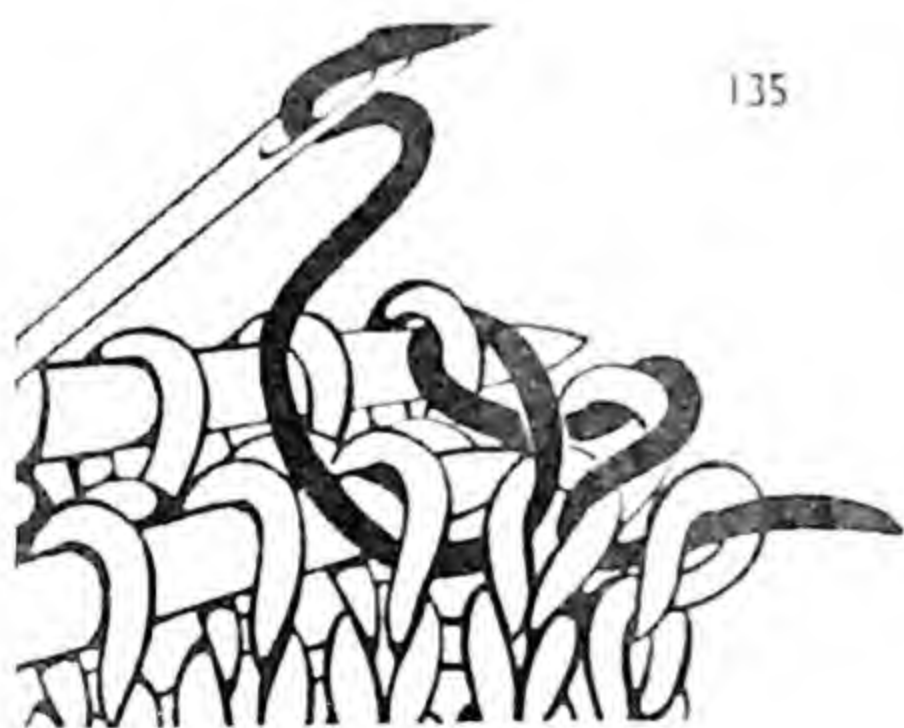
The English gauge system, where a bell type gauge (132) is used to check the size of the needle, numbers from 1-20, size 1 being the coarsest and size 20 the



133



134



135

finest needle. Sizes 1-14 are usually made in metal, plastic or steel, the very coarse needles are also made in wood. The perfect knitting needle should have a smooth surface along which the stitches move easily and a short, rounded "point."

The finest gauges, from 15-20, are usually used for lace knitting. The next group, from 12-15, are used for sock and stocking knitting while the coarser gauges, sizes 1-6, are frequently used for knitting blankets in heavy wools.

Here is a list of gauges with notes as to the most suitable material to use these needles with.

- 1-6 Heavy wools, mainly used for blankets and rugs.
- 6-9 Double knitting, forming ideal fabrics for sportswear of all types.
- 8-10 4-ply wools.
- 9-12 3-ply wools.
- 10-14 2-ply wools.
- 12-15 Sock wools of various thicknesses.
- 15-20 Cotton for lace, or fine garments in 1-ply wool.

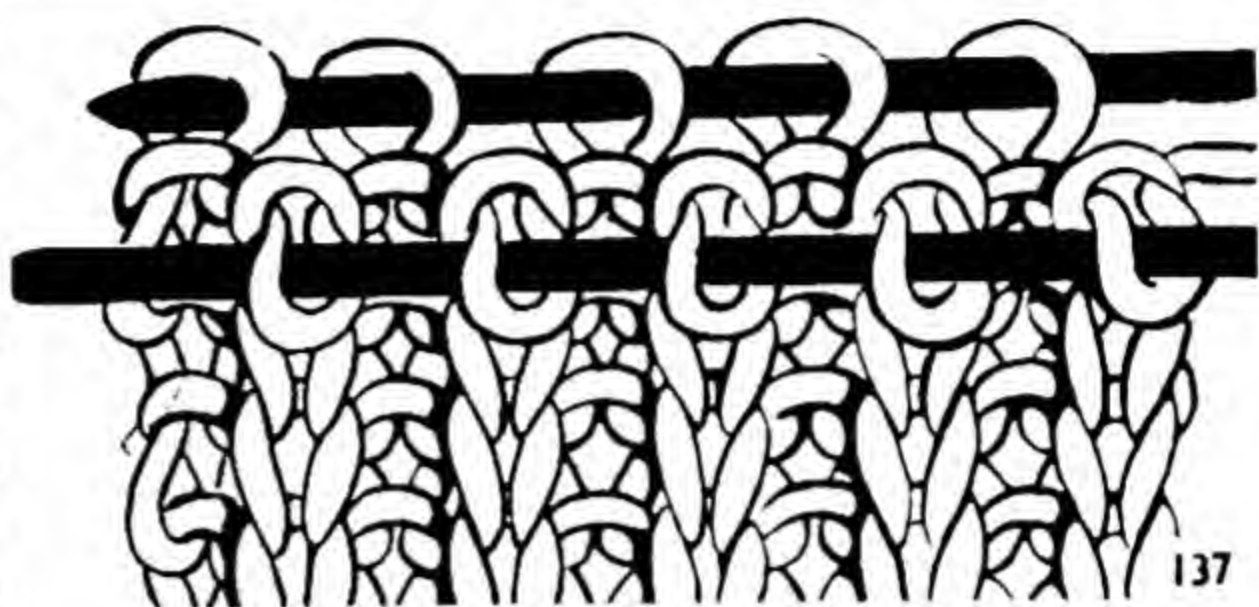
GRAFTING

This is a method of joining, invisibly and without a ridge, stitches on two separate needles, e.g., the toe of a sock. Divide stitches equally on two needles, right side outside.

Thread a needle with wool and commence at right-hand side of work as follows—

* Insert wool needle knitwise into first stitch on front needle, draw wool through the stitch, slipping the latter off the needle. Insert needle purlwise into second stitch on front needle (133), draw wool through and leave stitch on needle. Take wool under front needle, and insert wool needle purlwise into first stitch on back needle (134), draw wool through stitch and slip latter off needle. Insert wool needle knitwise into second stitch on back needle, draw wool through and leave stitch on needle. Bring wool forward and repeat from * all across (135).

Grafting, Alternative Method. With *wrong* sides of work outside * insert darning needle knitwise through first st. on each needle, sl. first st. off back needle, draw wool through; insert darning needle purlwise through first st. on each needle, sl. first st. off front needle, draw wool through; rep. from * until all sts. are worked off.



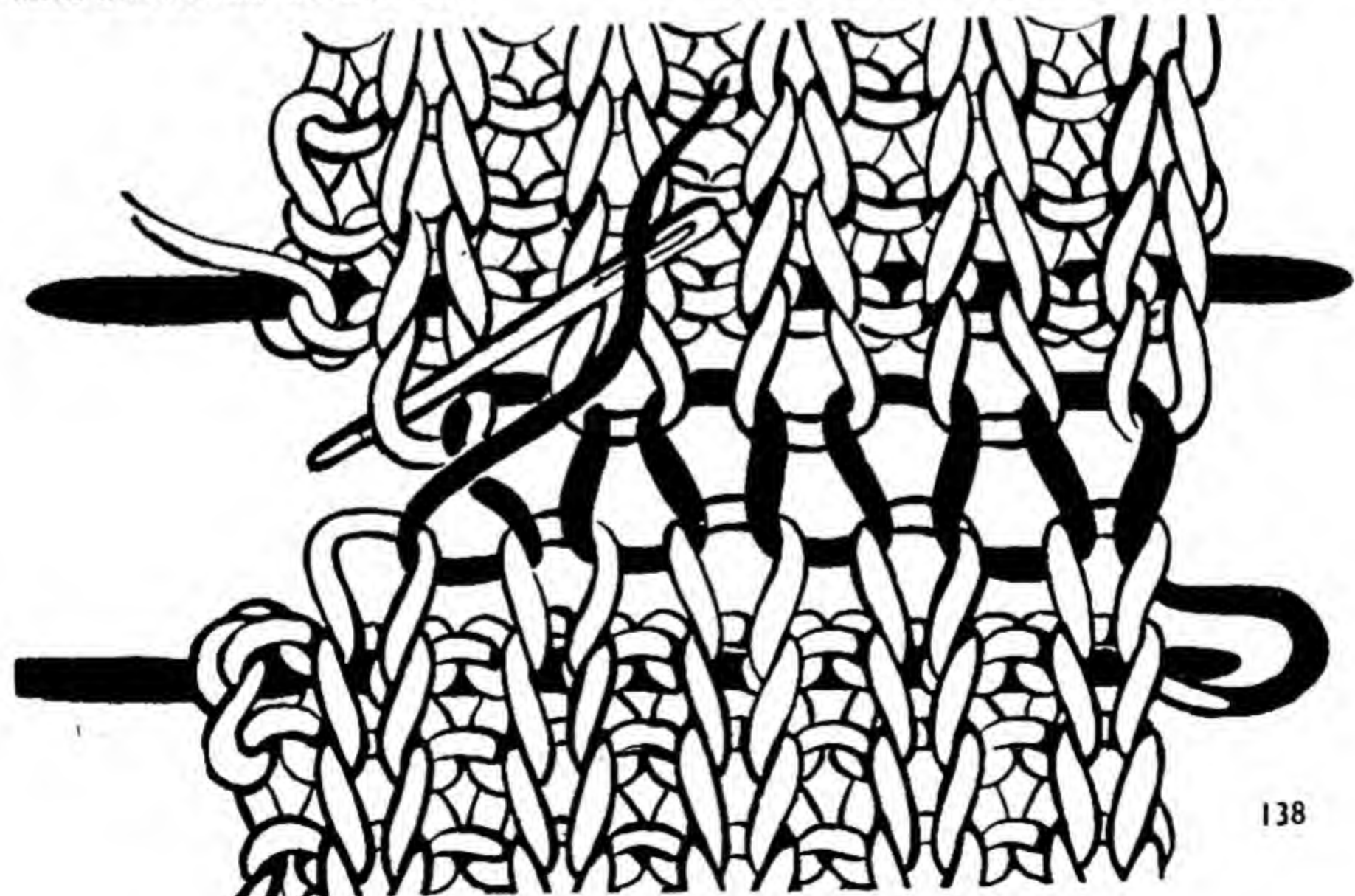
Ribbing. Many experienced knitters find it extremely difficult to graft in k.1, p.1 rib. There is however a continental method which makes this a very simple process indeed.

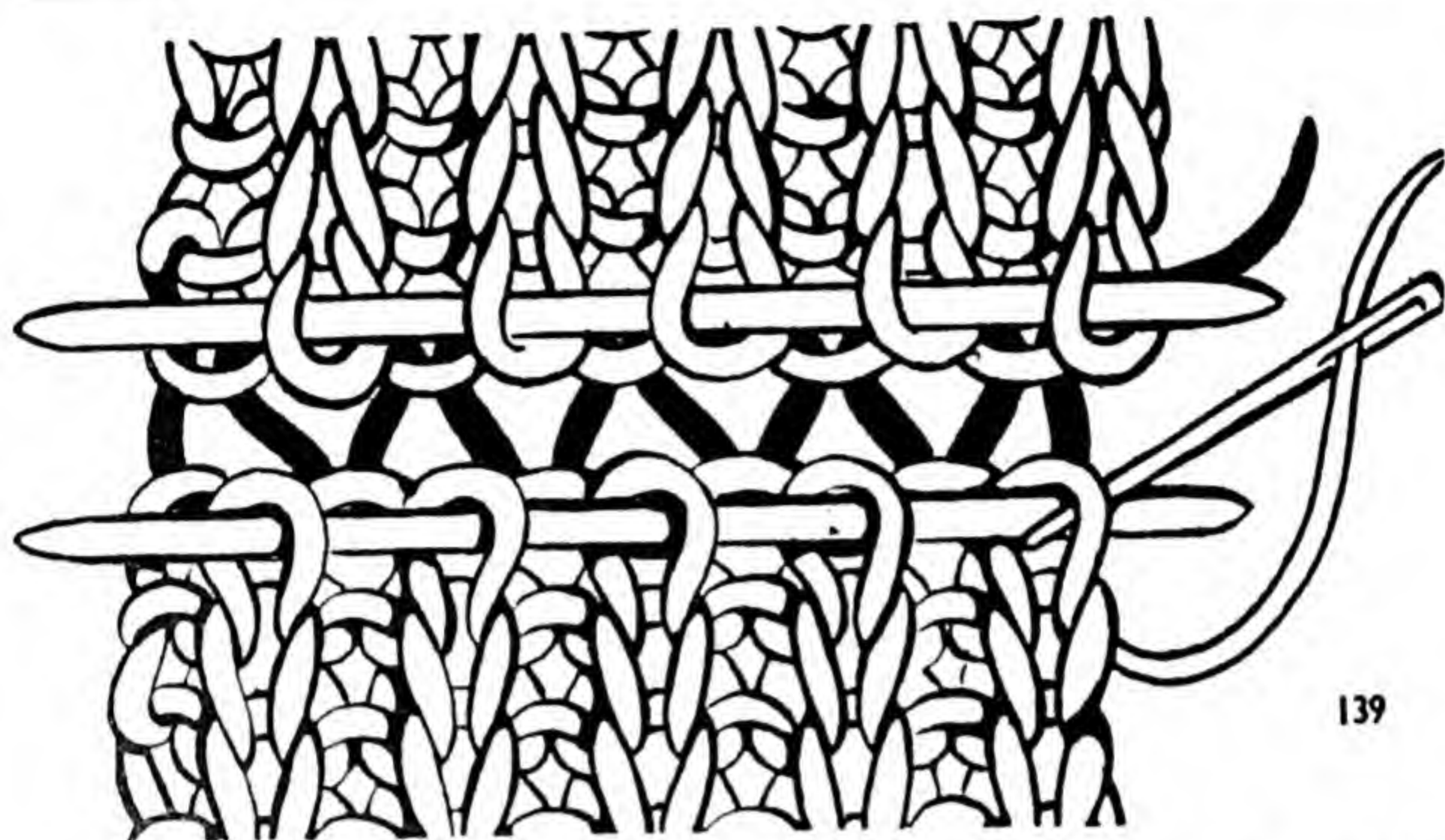
You will need a set of 4 needles and the method is as follows—

Slip the stitches off the needle and then pick up all the k. stitches on one needle and leave at the front of work (136), pick up all the p. stitches on a second needle and leave at the back of work (137).

Repeat this action with the second piece of ribbing which is to be grafted to the first.

Graft together the two sets of k. stitches in the ordinary way (138).



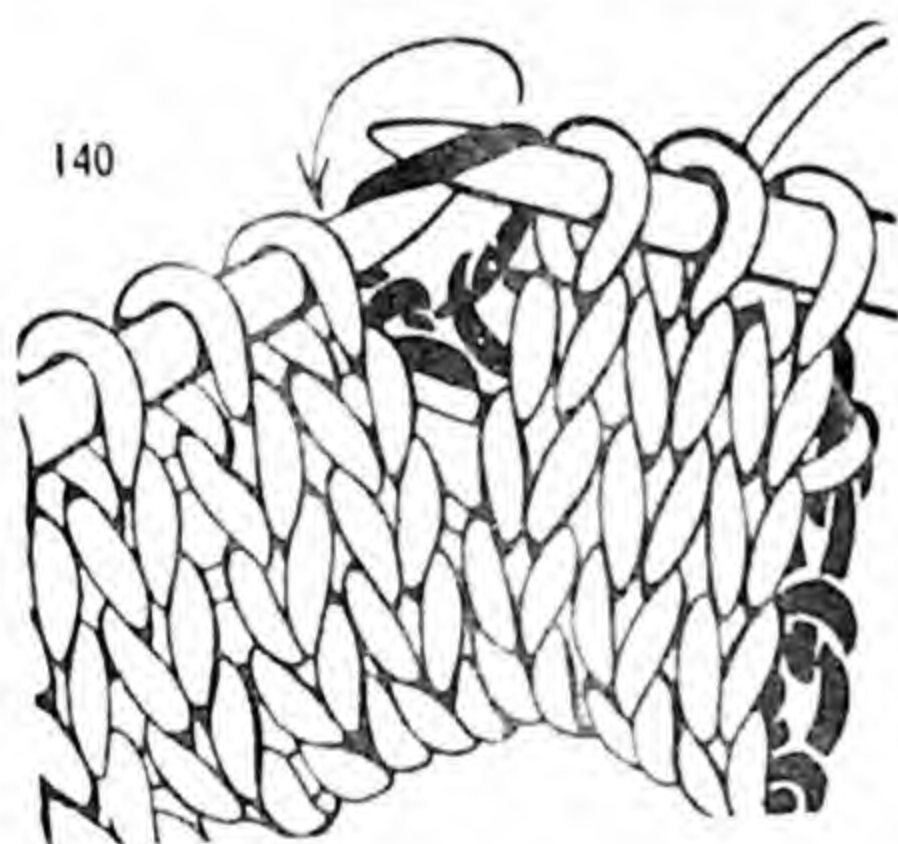


139

Turn the work round (thus p. stitches become k. stitches) and graft these together in the ordinary way (139).

HEMS

There are two methods of making the hems used on knitted garments.



140

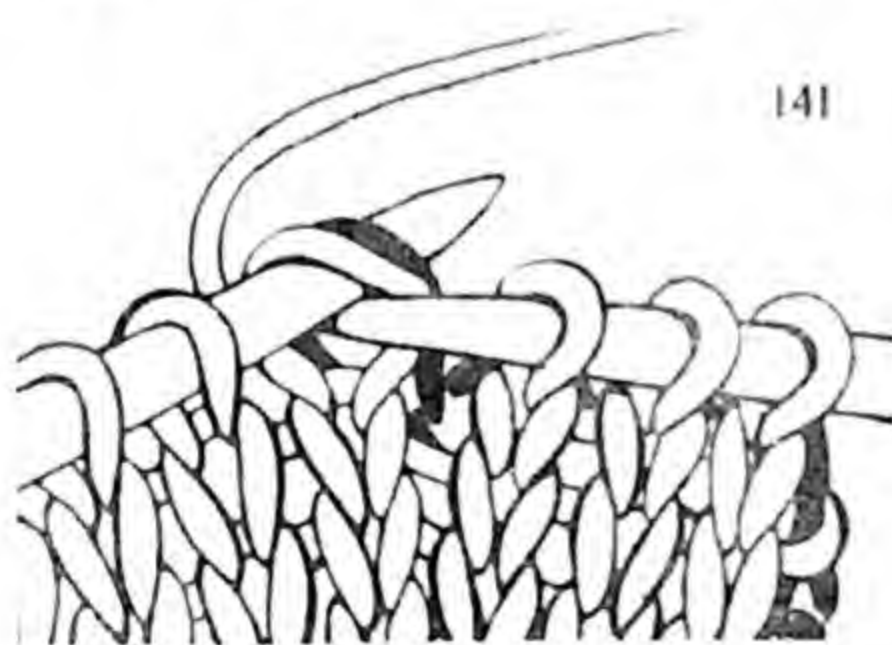
Knitted-up Hem. Cast on, using the *Two Needle Through the Stitch Method* (see page 37). When double the depth of fabric required for the hem has been knitted (always noting that you must finish on a purl row so that the right side of work will be facing when working the next row), on the next row make the hem by knitting together one stitch from the needle and one loop from the cast-on edge, all across the row, thus, pick up loop from cast-on edge and put it on left-hand needle, (140) knit this and next stitch together (141).

Sewn Hem. This is the simplest method of making a hem in knitting. Knit in pattern the extra amount of material required for the hem.

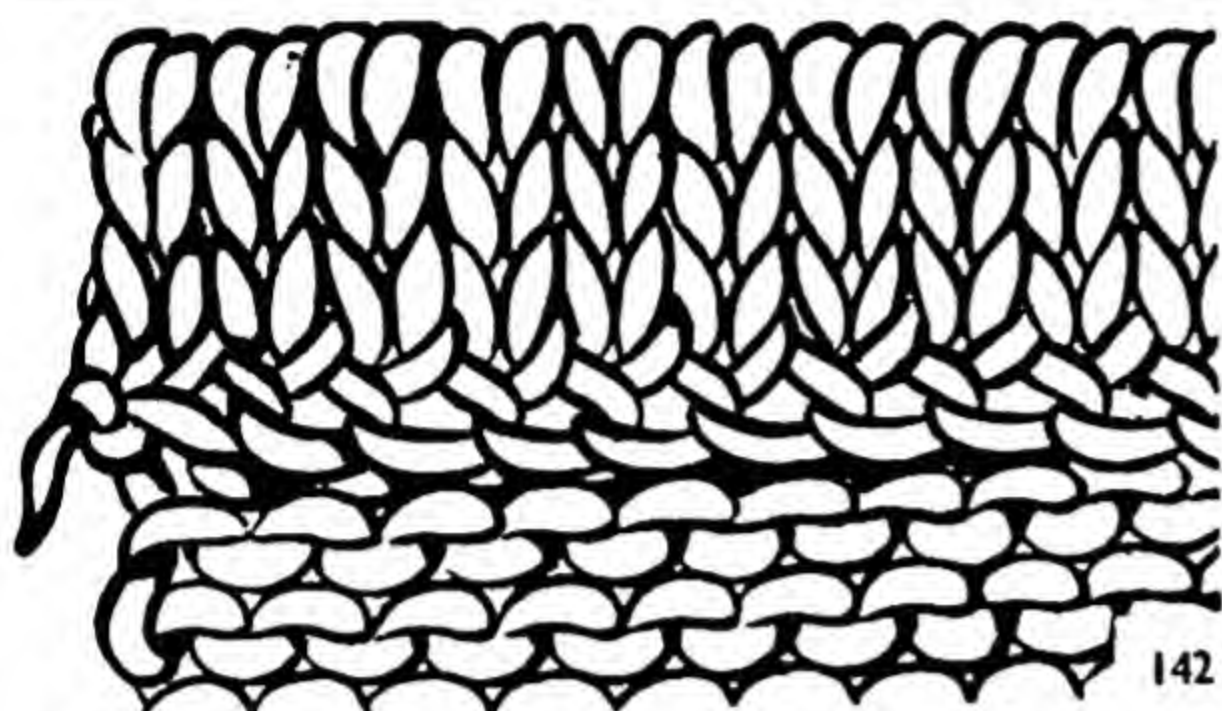
Fold over and press the hem lightly in position on the inside of the work (142).

Run in a tacking thread to hold the hem in position whilst it is being sewn (143).

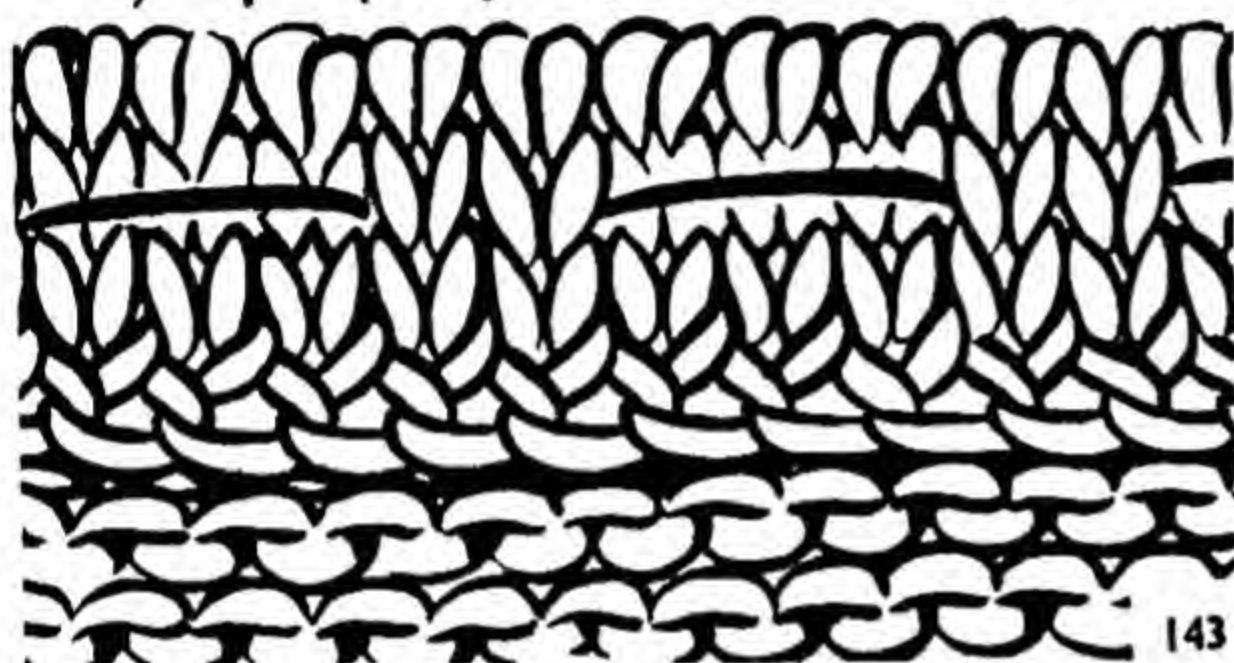
Neatly sew the edge with hemming (144), making sure that the sewing is worked stitch by stitch where the cast-on edge meets the row of knitted fabric. Work the hemming stitches diagonally and take great care that they do not show on the right side of the work.



141



142



143



144

HEMMING

The stitch used for sewing hems and flat surfaces. Work as diagram (144).

HERRINGBONE STITCH

A sewing stitch used for the stitching of hems and waist belts. Work from left to right as diagram (145).



145

INCREASE

Increasing means making a stitch or stitches in the fabric. There are several methods by which this can be done, the methods varying according to the type of knitting that is being worked.

Invisible increase. This method of increase is where a stitch is made out of the fabric, the increase being practically invisible on the right side of the work.

Insert the point of the right-hand needle into the back of the stitch below the first stitch on left-hand needle (146).

Then insert the point of the left-hand needle into the front of the loop picked up on the right-hand needle (147).

Knit this loop off the needle (148).

An alternative method is to insert the point of the left-hand needle into the front of the stitch below the first stitch on the right-hand needle.

Slip the point of the right-hand needle through this loop as though to knit it (149).

Knit the loop off the needle (150).



Knit Between Stitches. This method of increasing is to make stitches out of the fabric itself. It is commonly used when creating dart shapings in pieces of knitted fabric.

Insert the point of the right-hand needle in the strand that lies between the stitch just knitted and the following stitch (151). Place this loop on the point of the left-hand needle (152) and knit into the back of this loop in the ordinary way (153).

The commonest form of increase, used mainly for edge shapings in garments.

Insert the point of the right-hand needle into the first stitch on the left-hand needle, wrap the wool round the point of the right-hand needle. Draw a stitch through but do not drop the stitch off the needle (155).

Next insert the point of the right-hand needle through the back of the first stitch on the left-hand needle (156).

Wrap the wool round the point of the

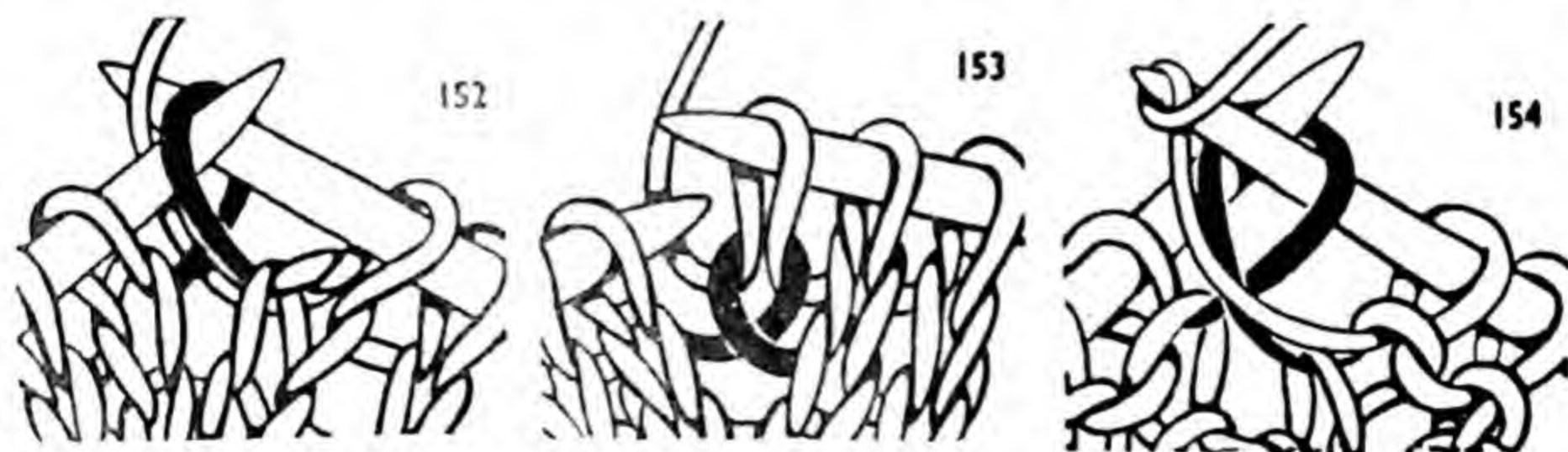


Purl. If the Knit Between Stitches type of increase is worked on the purl side of the fabric, the same principle is followed, except that you purl into the back of the strand that has been slipped on to the point of the left-hand needle, instead of knitting into the back of it (154).

Knit into Front and Back of Stitch.

right-hand needle and draw the second stitch through, then drop stitch off left-hand needle in the ordinary way (157).

Double. When working a double increase work as for Knit into Front and Back of Stitch until the second stitch (the one knitted through the back of the first stitch on the left-hand needle) has been knitted. Do not drop the first stitch off the left-hand needle, but insert





the point of the right-hand needle into the front of the stitch once more (158). Wrap the wool round the point of the right-hand needle and knit a third stitch, then drop the stitch off the left-hand needle in the usual way (159).

Purl. If the Knit into Front and Back of Stitch type of increase is worked on the purl side of the fabric the principle is exactly the same, except that the operation is carried out purlwise as follows—

Wrap the wool round the point of the right-hand needle and draw a second stitch through (161), then drop the stitch off the left-hand needle (162).

Rib. Another method of working the Knit into Front and Back Stitch type of increase (used mainly when working on ribbed fabrics) is to knit and purl into the same stitch.

Insert the point of the right-hand needle knitwise into the first stitch on the left-hand needle, wrap the wool



Insert the point of the right-hand needle purlwise through the first stitch on the left-hand needle.

Wrap the wool round the point of the right-hand needle and draw a stitch through (160), but do not drop the stitch off the needle. Next insert the point of the right-hand needle purlwise through the back of the first stitch on the left-hand needle.

round the right-hand needle and draw a stitch through but do not slip the stitch off the left-hand needle (163).

Insert the point of the right-hand needle purlwise into the back of the first stitch on the left-hand needle, wrap the wool round the point of the right-hand needle (164) and draw a stitch through, then drop the stitch off the left-hand needle (165).





Over Type of Increase. The "over" type of increase is used mainly in lace patterns. The operation here is perfectly simple as it merely means wrapping the wool over the right-hand needle before working the following stitch.

For the "over" that lies between two knit stitches, knit the first stitch, bring the wool forward from the back to the front of the work, take it over the top of the right-hand needle, then knit the next stitch in the ordinary way (166).

and knit the next stitch in the ordinary way (168).

When the "over" lies between two purl stitches, take the wool over the point of the right-hand needle, bring it to the front of the work again and purl the following stitch (169).

JACQUARD KNITTING (See *Florentine Knitting* page 144).

KNIT STITCH (always carried out with



When the "over" falls between a knit and a purl stitch, knit the first stitch, then bring the wool to the front of the work, take it over the point of the right-hand needle, bring it to the front of the work again and purl the following stitch (167).

When the "over" falls between a purl and a knit stitch, simply take the wool over the point of the right-hand needle

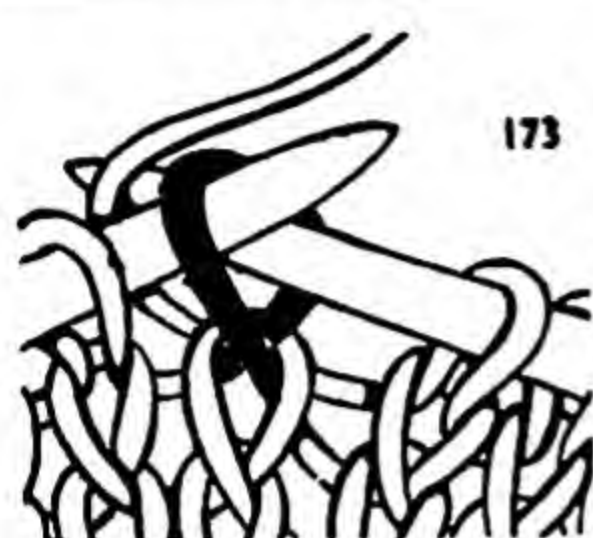
the wool at the back of the work).

The fundamental principle on which the whole of knitting is built is the simple action of knitting stitches.

Insert the point of the right-hand needle into the first stitch on the left-hand needle.

Holding the wool in the right hand bring the wool round the point of the right-hand needle (170).





173

Draw the loop, formed by wrapping the wool round the point of the right-hand needle through the first stitch on the left-hand needle (171). Drop the stitch off the point of the left-hand needle (172). Repeat these actions across all the stitches.

Knit Into the Back of Stitch. In certain types of fabric the knit action is carried out in the back instead of the front of the stitch.

Insert the point of the right-hand needle through the back loop of the first stitch on the left-hand needle.

Holding the wool in the right hand, bring it round the point of the right-hand needle (173). Draw stitch through the first stitch on the left-hand needle.

Drop the stitch off the needle in the ordinary way (174).

KNITTING IN ROUNDS (See *Circular Knitting*).

KNOT STITCH

This is really a variation of bobble knitting (see page 26), creating small knots on the surface of the fabric in place of bobbles (175).

The principle is to work a purl increase on the first row, turn the work and knit together the stitches created by the purl increase, turn, and slip the one stitch back on to the right-hand needle.

On the next row work into the back of the stitch out of which the knot has been formed, thus emphasizing the knot on the front surface of the work.

Here is a typical knot worked on a three increase principle—

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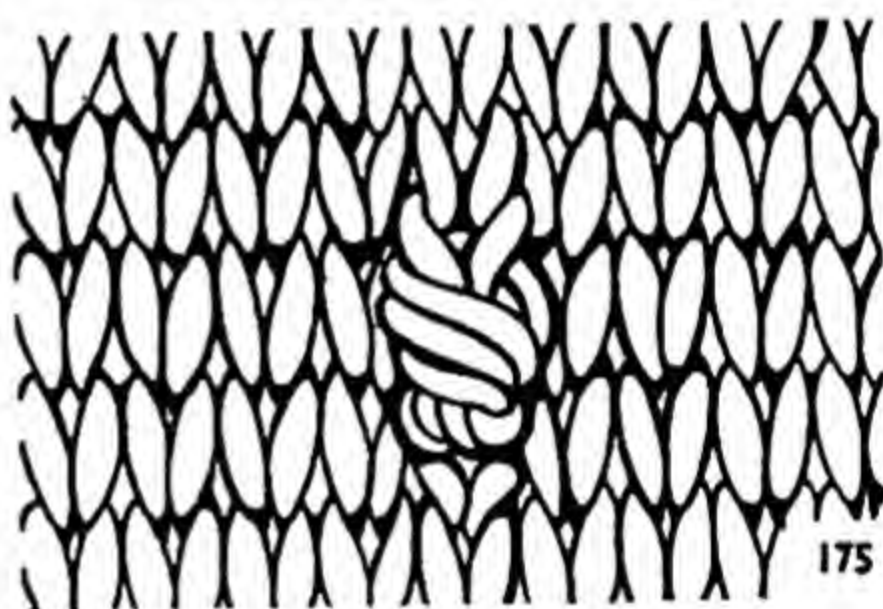


174

When the stitch on which the knot is to be worked is reached purl into the front, back and front of the same stitch, thus forming 3 stitches out of the one stitch (176). Turn the work round and knit the 3 stitches together (177), turn the

work again and slip the stitch on to the right-hand needle, then continue working across the row in the ordinary way. On the next row work to the stitch out of which the knot has been made, work into the back of this stitch, then complete the work in the ordinary way.

If larger knots are required work a 4



175



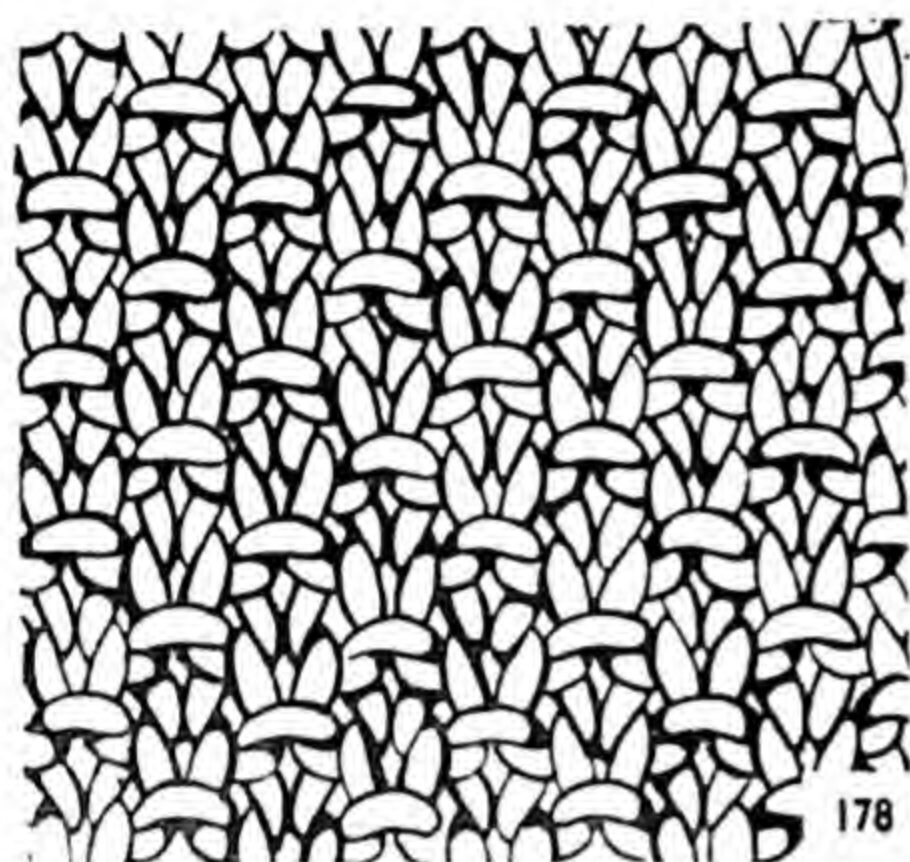
176



177

or a 5 increase on the same principle as the 3 increase given above, knitting the 4 or 5 stitches together after the turn to complete the knot.

LOOP KNITTING (See page 158).



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MID-EUROPEAN KNITTING (See page 165).

MOSS STITCH

The origin of this stitch is completely unknown. Specimens of it have been found on fragments of very early knitted fabric. When closely knitted it has the appearance of a woven fabric (178).

To produce moss stitch, cast on an odd number of stitches and work * k.1, p.1; rep. from * to last st., k.1, on every row of the fabric.

When working on four or more needles use an even number of stitches.

Work as follows—

1st round: * K.1, p.1; rep. from * to end.

2nd round: * P.1, k.1; rep. from * to end.

MOSS STITCH, DOUBLE

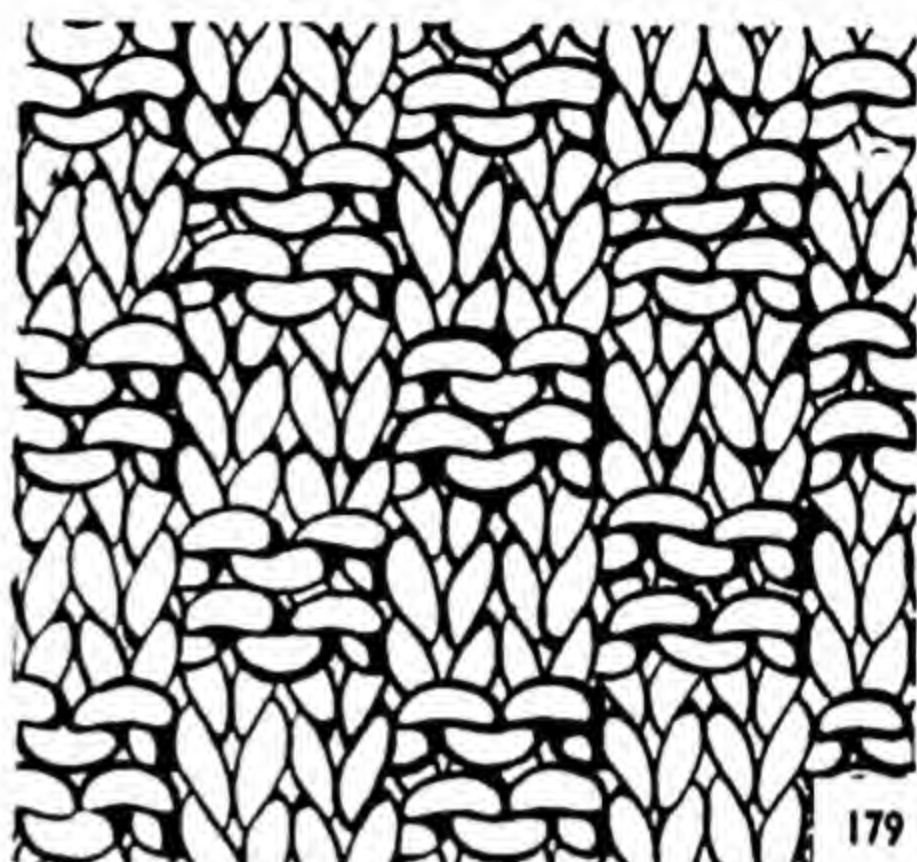
Cast on a multiple of 4 sts.

1st and 2nd rows: * P.2, k.2; rep. from * to end.

3rd and 4th rows: * K.2, p.2; rep. from * to end.

These 4 rows form the patt. (179).

The "Double Moss Stitch" principle



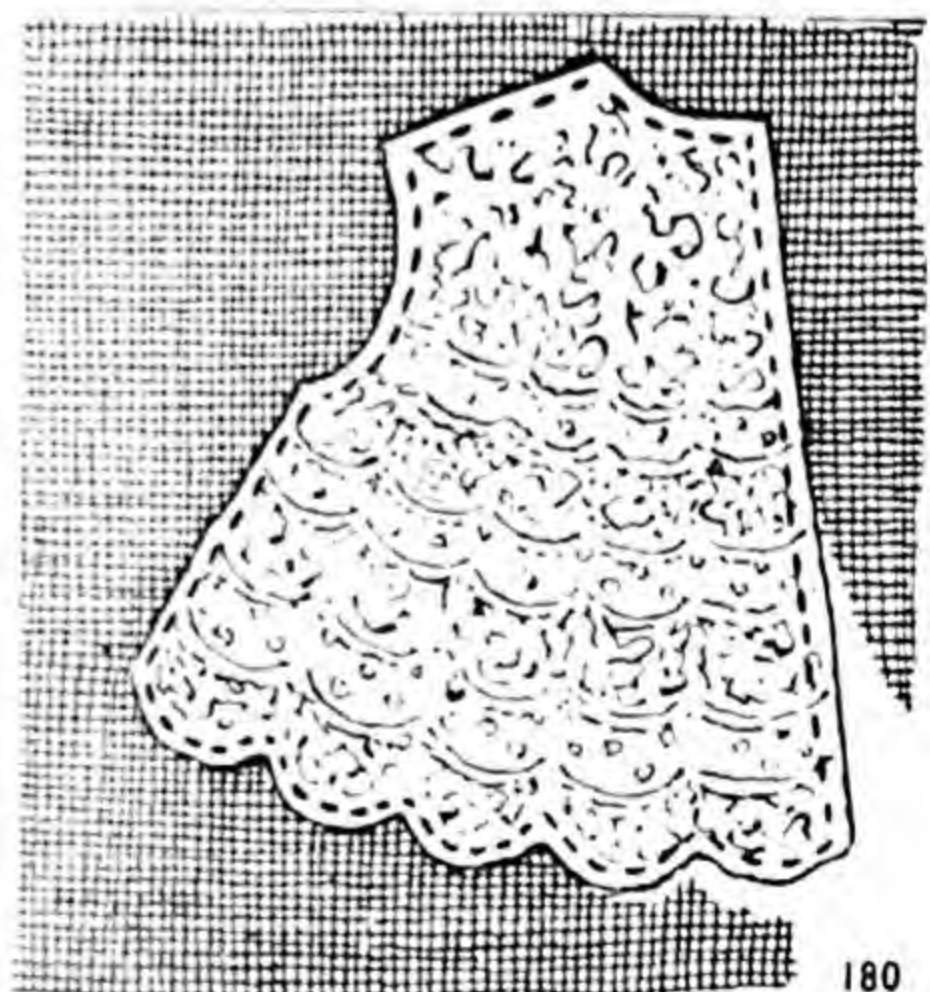
179

forms the basis of knitted *Check Patterns*. (See page 107).

NET MOUNTING

Net mounting is used mainly for lacy garments knitted in 1- and 2-ply wools, or it can be used to form a foundation for garments knitted in fine cotton or silk. When the separate pieces of the garment are knitted pin them out, block and press them (as described under *Blocking A Garment*, page 23).

Lay these pieces on the net that is to be used for the foundation, tacking them carefully on to the net. Now, using sharp scissors, cut the net shapes to match the knitted shapes (180). When making up join the pieces, with back-stitch seams stitching the net foundation and knitted fabric together (181).



180

It is advisable not to wash knitted garments that are mounted on net, but to have them dry cleaned.



181

OVERSEWING STITCH

This is the stitch used for sewing seams, hems and for joining bands to edges. It is worked over and over the edges of the fabric, (see page 83).

PASS SLIP STITCH OVER

This action is usually carried out when decreasing or in lace fabrics, it can be on either the knit or the purl row in the fabric.

Always slip the stitch in the same way as the row is being worked, i.e. knitwise on a knit row, purlwise on a purl row.

Insert the point of the right-hand needle into the next stitch on the left-hand needle, slipping the stitch from the left to the right-hand needle (182).

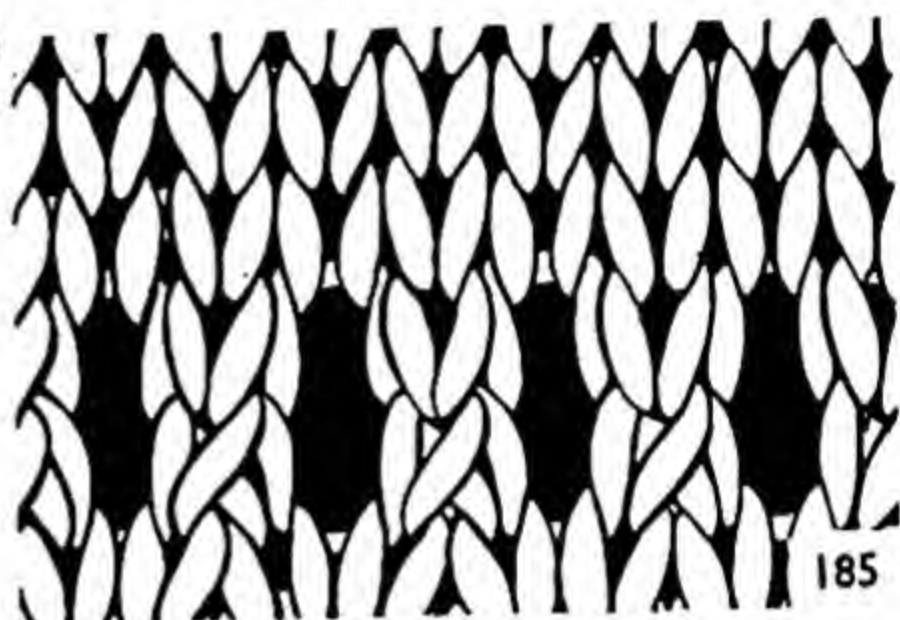
Work the number of stitches over which the slipped stitch is to be passed (183). Now insert the point of the left-hand needle through the front of the slipped stitch, draw it over the stitches that have been worked, dropping it off the point of the left-hand needle over these stitches (184).

PICOT EDGE

This edge forms a charming finish to the necks of lacy garments and to the

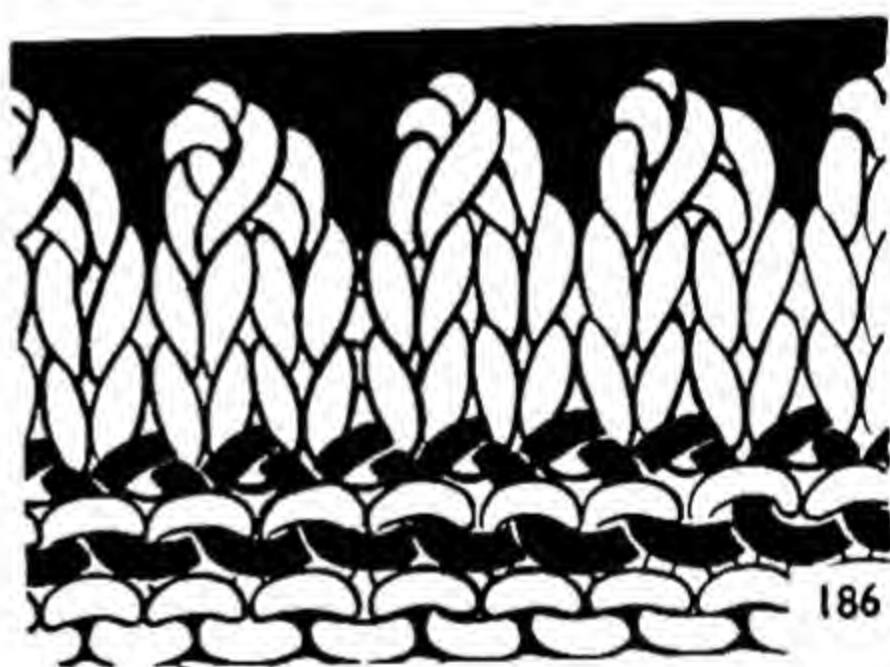
edges of dressing jackets and matinee coats. In fact it has many uses and the skilful knitter can use a picot edge to give a finishing touch to her work.

The principle of picot edge worked on a stocking stitch base is as follows—



185

Using two needles cast on an odd number of stitches as for an ordinary hem. Work 4 rows in stocking stitch. On the next row (which will be a knit row), a row of holes is introduced into the fabric, which later forms the picot (185). These are worked as follows—



186

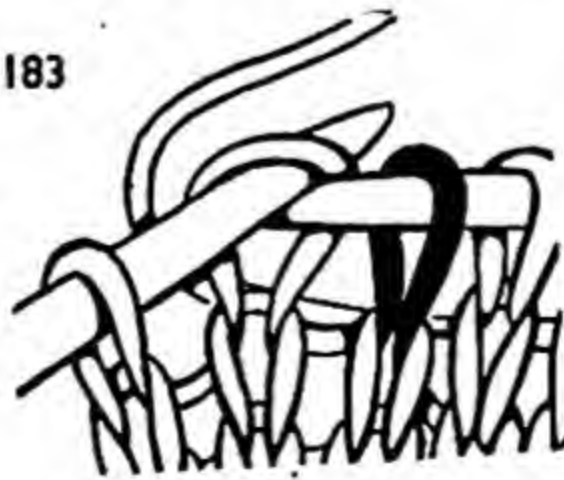
K.1, * w.f., k.2 tog.; rep. from * to end of row.

Work 3 more rows in stocking stitch and then knit up the hem as *Knitted Up*

182



183



184



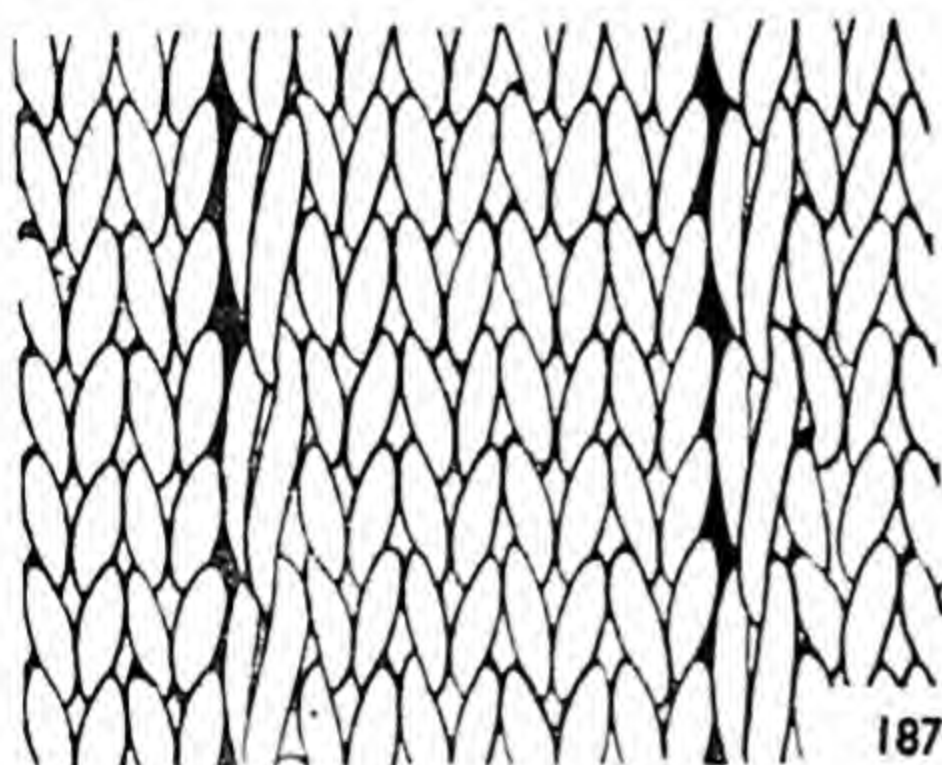
Hem (page 68). This action folds the work over at the centre of the row of holes, forming a picot as shown in the diagram (186).

Once the principle of the picot has been understood, it can be worked on a reverse stocking stitch base or a k.1, p.1 rib base.

PIP EDGE (See *Seams, Lacing Action*, page 83).

PLEATING

A delightful pleated effect can be produced in knitted fabric on a ribbed base by working a slip stitch every alternate row 3 or 4 stitches from the end of the rib which is to form the pleat (187). On



the final row the stitches which complete the rib after the slip stitch are cast off, and the pleat is made by folding these stitches to the back of the work and stitching them into position. The pleat is pressed along the slip-stitch edge. This type of fabric will stand up to wear and washing and retain the pleated effect, as the pleats can be re-pressed into position each time the garment has been washed.

Here is an example of pleated fabric—

Cast on a multiple of 13 sts.

Proceed as follows—

1st row: * K.5, keeping wool at back of work, sl. 1 purlwise, k.3, p.4; rep. from * to end of row (188).

2nd row: * K.4, p.9; rep. from * to end of row.

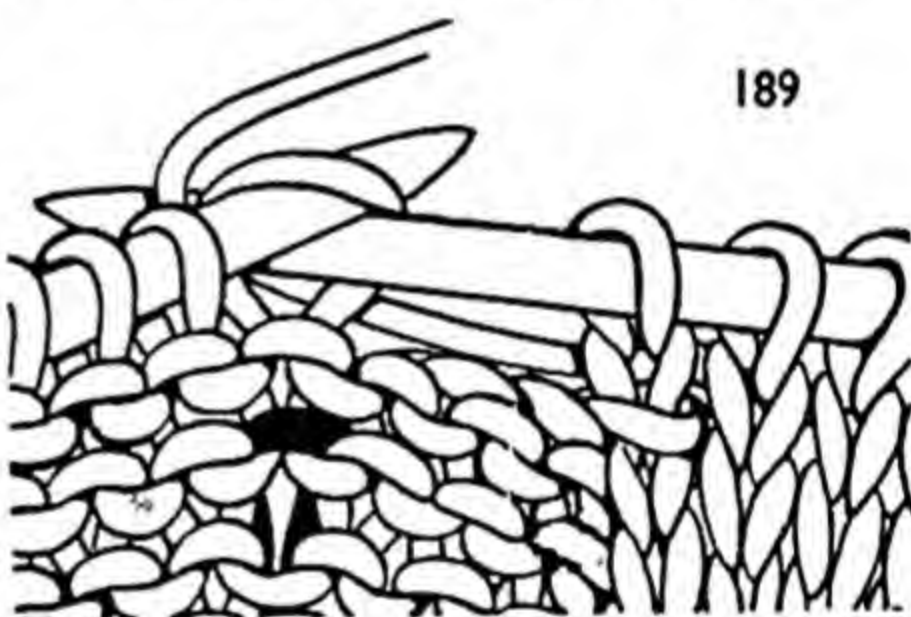


Rep. these two rows for required length.

When the pleating is complete, finish the work at the end of a 2nd row and proceed as follows—

Next row: * K.6, cast off 3, p.3 (4 sts. on needle after cast-off); rep. from * to end of row.

Next row: * K.4, p.6, drawing firmly together the 2 sts. between the cast off stitches of the previous row (189).



Work a few rows in the k.6, p.4, rib before casting off. Neatly stitch the cast-off stitches down flat on the wrong side of the work, finally pressing the pleats into position.

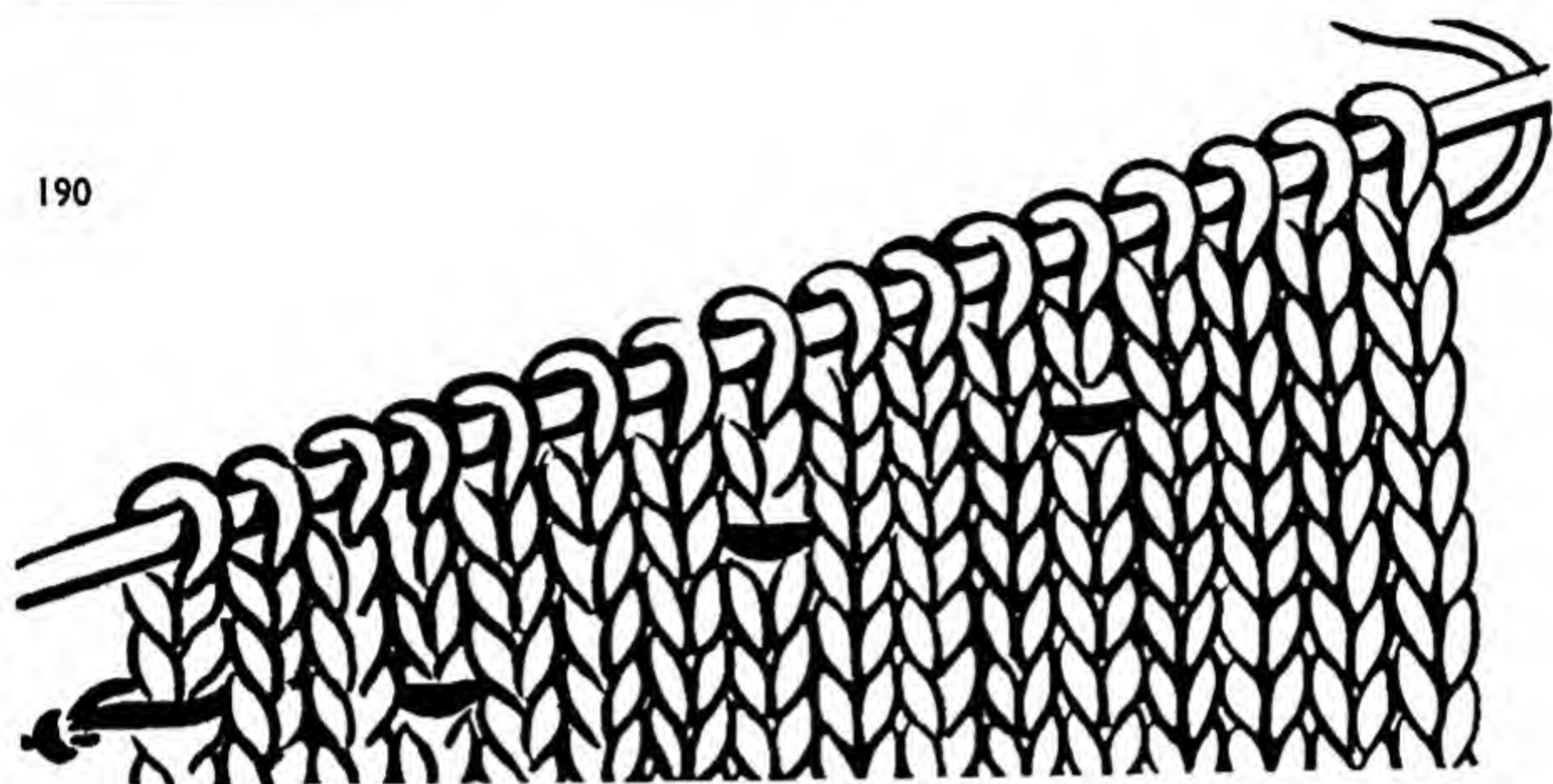
POCKETS

There are several ways of making pockets in knitting, they may be purely utilitarian or decorative.

Diagonal Pockets. Knit pocket lining as for Slit pocket but have a diagonal at top by knitting to within 4 sts., 8 sts., and 12 sts. as for pocket slit, as shown in (190).

The simplest way to make these

190



pockets is to work along the row up to the point where the diagonal movement of the pocket is commenced, marking this point with a length of coloured wool. Turn and work to end.

Proceed as follows—

1st row: Work to 4 sts. before the coloured mark, turn.

2nd row: Work to end.

3rd row: Work to 8 sts. before the coloured mark, turn.

4th row: Work to end.

Continue in this manner until the complete width of the pocket has been

worked in groups of 4 sts.

Next row: Work to position of pocket, slip pocket stitches on to a stitch-holder and leave. Slip the stitches from the top of the pocket lining on to the left hand needle, work across these stitches then work to the end of the row.

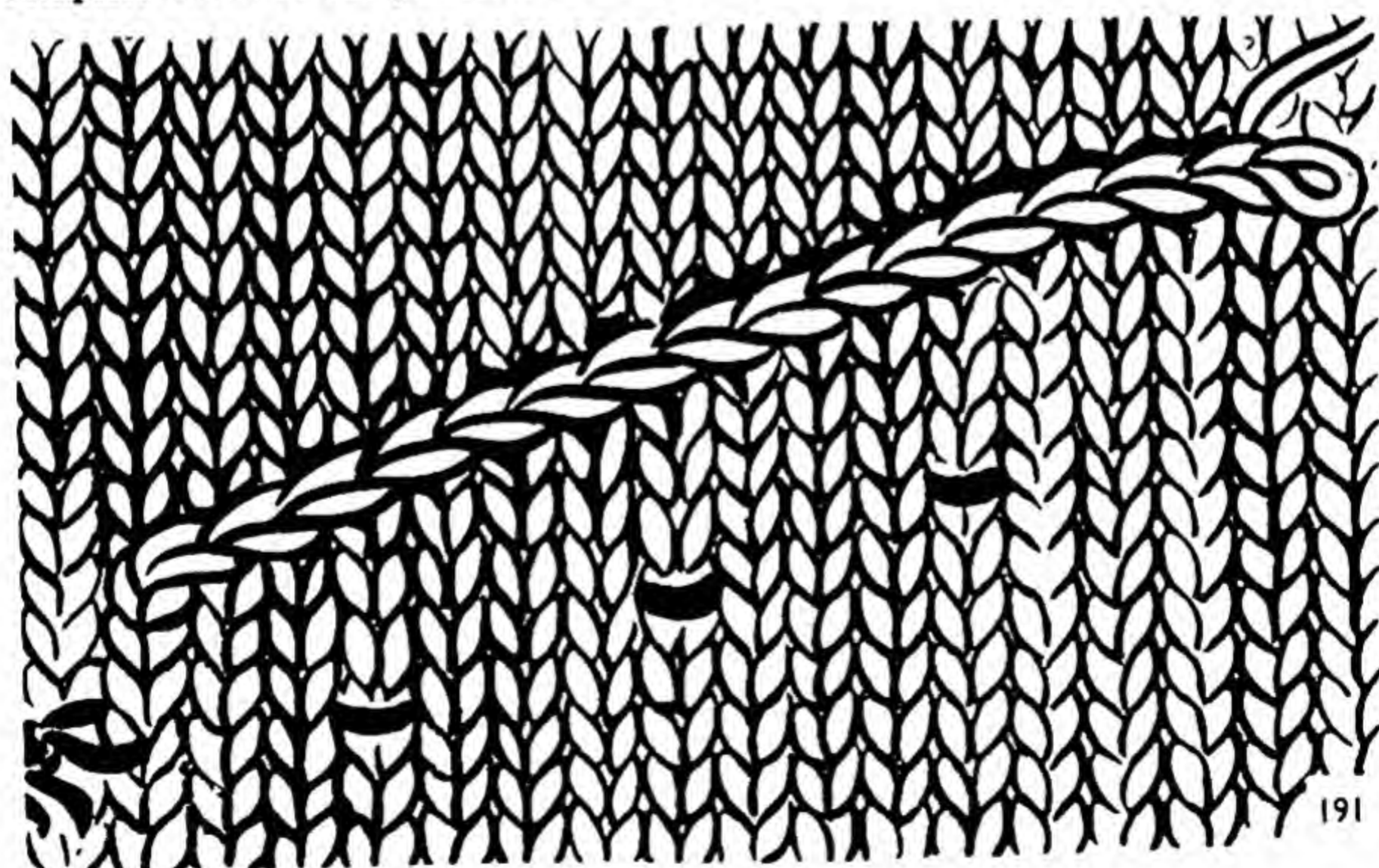
Proceed as follows—

1st row: Work to 4 sts. past the coloured mark, turn.

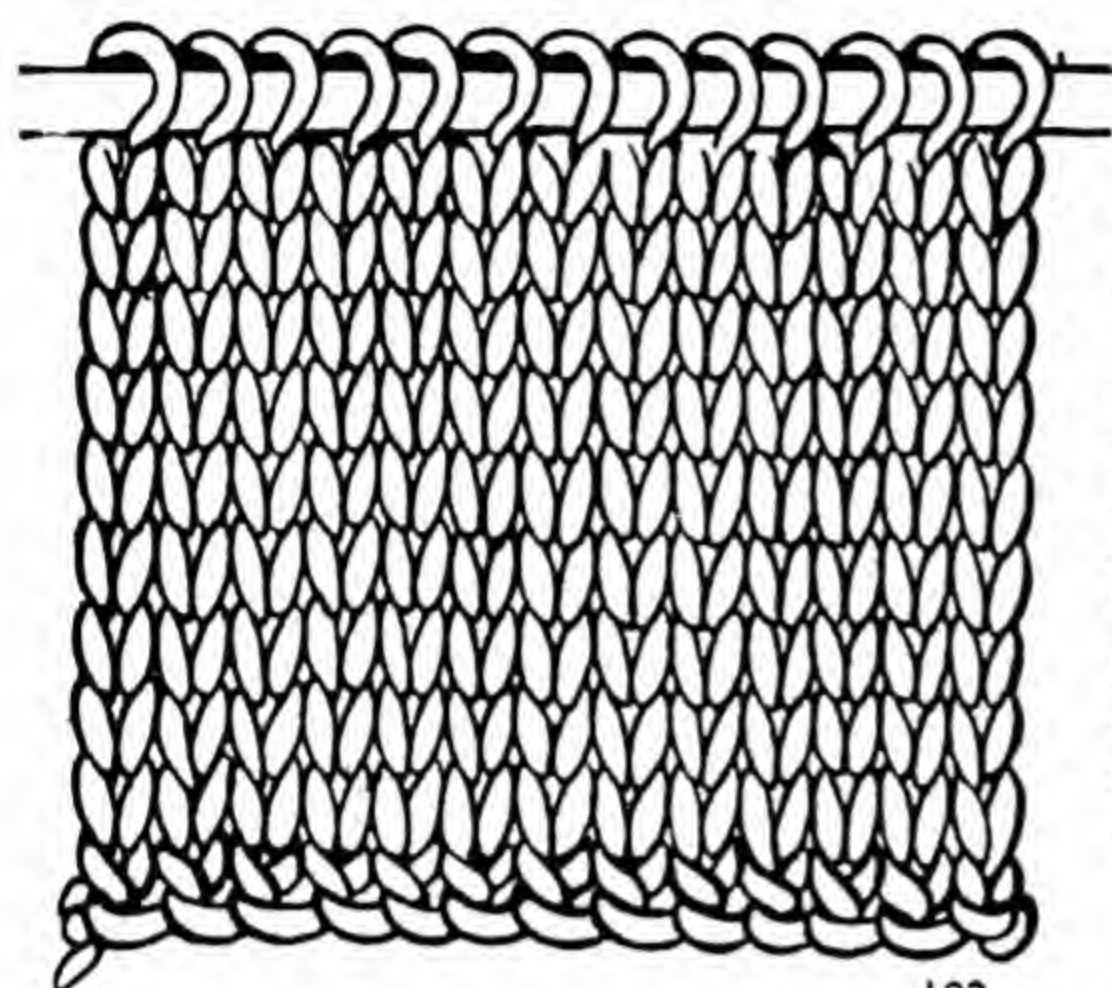
2nd row: Work to end.

3rd row: Work to 8 sts. past the coloured mark, turn.

4th row: Work to end.



191



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Continue in this manner until the same number of turns as on the first part of the pocket have been worked.

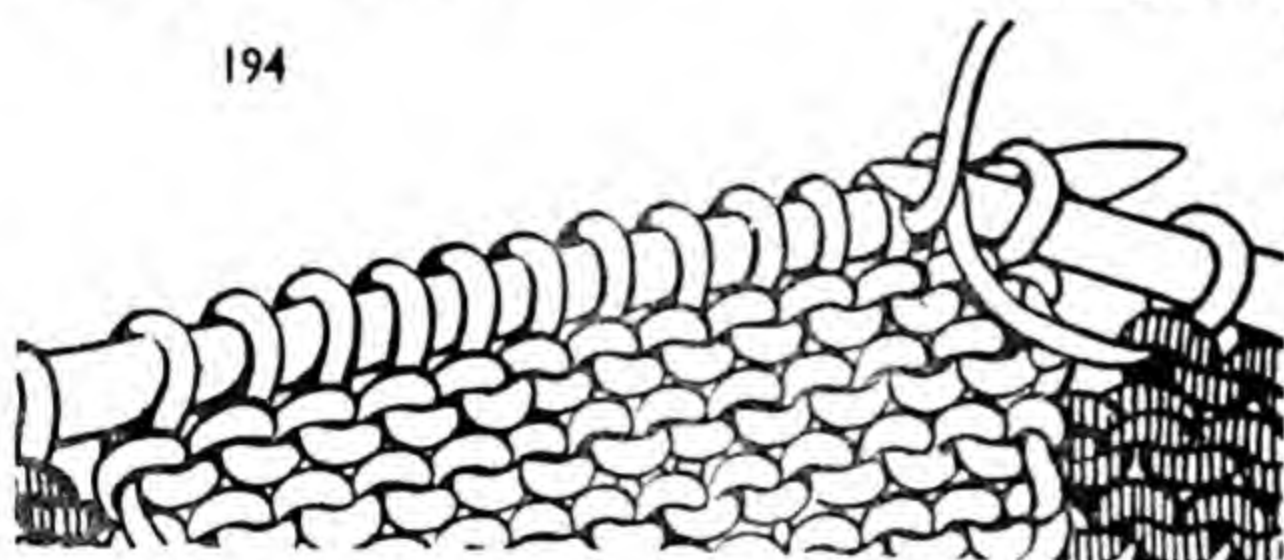
When the piece is completed, slip stitches from the stitch-holder on to a needle the same size as the one used for the garment and knit a border for pocket top (see page 79), or, if a plain top is desired cast off these stitches (191).

The holes caused by the turns will be closed on the 1st row as follows—

Pick up the loop between the sts. at each gap, slip this loop on to the left-hand needle and work into the back of this loop and stitch together, then proceed as for a Slit Pocket.

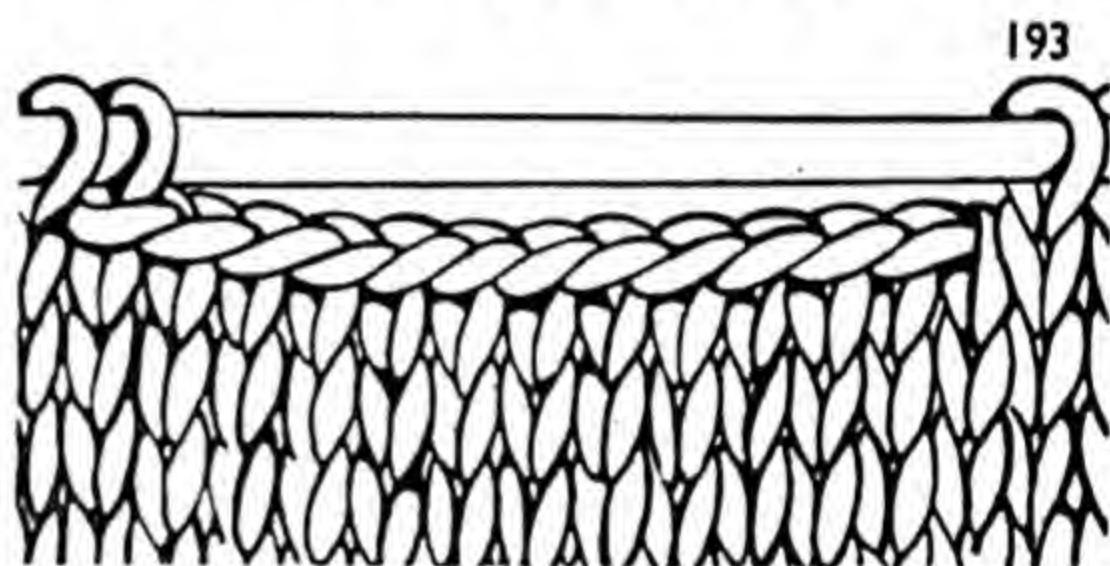
Flap Pocket. If a pocket with a flap is required, the simplest way is to knit the flap first, finishing the work so that the right side will be facing when working the next row.

194



Cast off the stitches as for a Slit Pocket. On the following row, instead of slipping the stitches from the lining (which has not yet been knitted) on to the left-hand needle, slip the stitches from the knitted flap on to this needle, working across them in pattern as in the slit-pocket method. The lining for this type of pocket is knitted separately and neatly stitched into position on the wrong side of the work.

Patch Pocket. In garments where a decorative patch pocket



193

is wanted, knit the pocket separately—knitting the first and the last stitch of every row. Place the pocket in position on the right side of the garment and, after the pocket has been stitched into position, work a line of crochet slip stitch (see page 85) round the edge of the pocket thus neatening the appearance of the work.

Slit Pocket. The neatest type of pocket for a knitted garment. First knit the lining of the pocket. To do this cast on the number of stitches required (according to the width of the pocket), and

knit the lining to the length required in stocking stitch, finishing at the end of a purl row (192).

When the point in the garment where the pocket is to be placed is reached (this will be at the top of the pocket of course),

finish the piece of knitting with the wrong side of the work facing, then proceed as follows—

Work along the number of stitches to the commencement of the pocket top, cast off the same number of stitches which has been cast on for the lining, then work along the remainder of the stitches to the end of the row (193). On the next row work along the first group of stitches, (i.e., to the commencement of the cast-off stitches on the previous row), now slip the stitches from the pocket lining on to the left-hand needle, and work in pattern across these stitches (194), then work across the remaining stitches to the end of the row.

The lining is now in position and the pocket is completed by neatly stitching it down. This will give a simple slit pocket without a flap.



Decorative Border. If it is desired to complete the top of a pocket to match borders of the garment being made instead of casting off the stitches at the top of pocket purl them on to a stitch-holder.

When the piece of knitting in which the pocket has been placed has been completed, slip the stitches off the stitch-holder on to a size smaller needle

than the one used for the body of the garment, and work the pocket top in a stitch to match the garment trimming.

PRESSING (See *Blocking A Garment* page 23).

PURL

(Always carried out with the wool at the front of the work.) Insert the point of the right-hand needle into the first stitch on the left-hand needle.

Holding the wool in the right hand, wrap it round the point of the right-hand needle (195).

Draw a stitch through the first stitch on the right-hand needle (196).

Drop the stitch off the needle in the ordinary way (197).

Purl Into the Back of Stitch. To purl into the back of the stitch insert the point of the right-hand needle into the back of the first stitch on the left-hand needle, bringing the point of the right-hand needle to the front of the point of the left-hand needle. Wrap the wool round the point of the right-hand needle (198) and drop the stitch off the needle in the ordinary way.

RIBBED PATTERNS

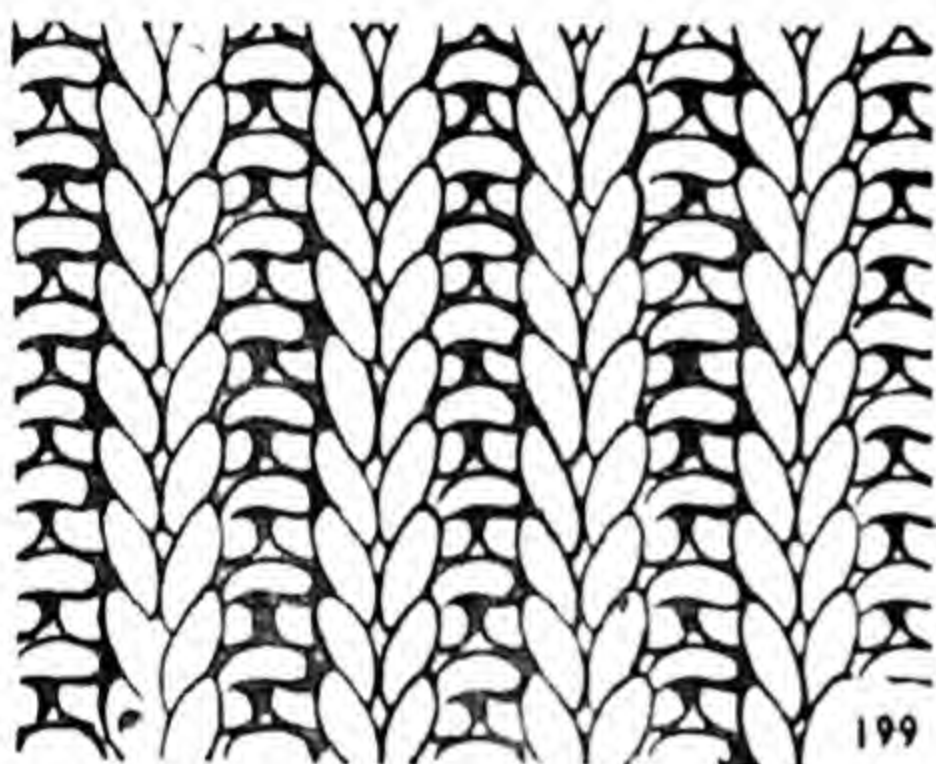
The principle on which all ribbed patterns are built is alternating panels of stocking stitch and reverse stocking stitch. In narrow ribs this gives an elastic fabric and is mainly used for the welts of garments or in vests and underwear. The broader types of rib giving a vertical striped effect can be used for a variety of garments from men's pull-

overs to ladies' jumpers and cardigans. Ribbed fabrics are ideal for children's wear, as the natural elasticity in the fabric itself enables the knitter to create a garment that will, to a certain extent, stretch with the growth of the child.

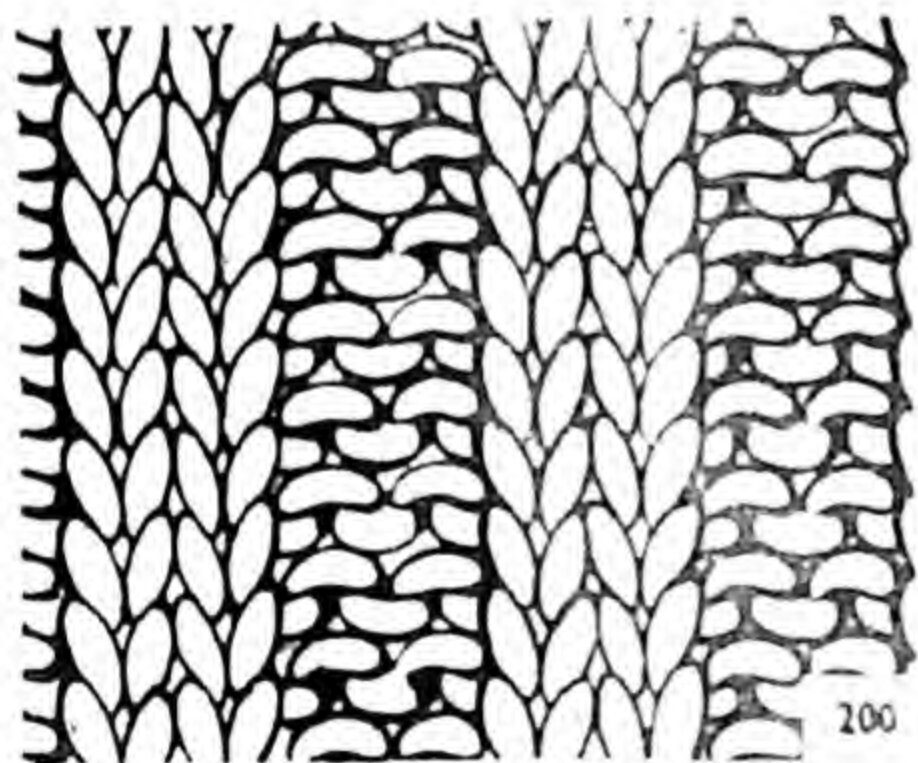
RIBBING

Basic. This type of ribbing is always carried out with an even number of stitches, using a multiple of 2, 4, 6, 8 or more to create narrow or broad ribbed effects.

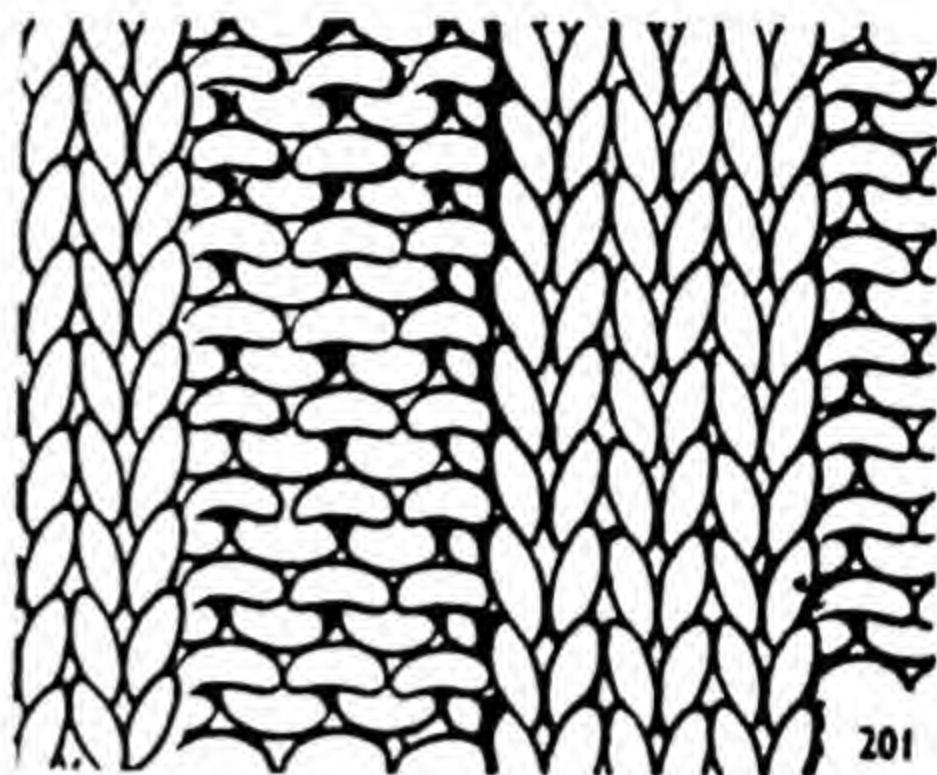
K.1, P.1 Rib. Cast on a multiple of 2 sts., work every row * k.1, p.1; rep. from * to end (199).



K.2, P.2, Rib. Cast on a multiple of 4 sts. work every row, * k.2, p.2; rep. from * to end (200).



K.3, P.3 Rib. Cast on a multiple of 6 sts., work every row, * k.3, p.3; rep. from * to end (201).



French. In French or Continental ribbing an effect is obtained which gives the appearance of a finer version of brioche stitch.

The principle of this ribbing is that in every purl stitch on every row the purl stitch of the row below is worked into (202).



The "purling into the stitch below" action is as follows—

Slip the point of the right-hand needle purlwise through the stitch below (203).



Purl a stitch through this stitch then drop the first stitch (the stitch that normally would have been purled) off the left-hand needle (204).



Twisted. An interesting variation of basic ribbing can be worked by knitting into the back of one row and purling into the back of the next row on the stocking stitch surface, on the right side of the ribbed fabric.

Knitting or purling into the back of the stitch is carried out in exactly the

same way as ordinary knitting and purling, except that the point of the needle, before the stitch is worked, is inserted into the back instead of the front of stitch (see pages 73 and 79).

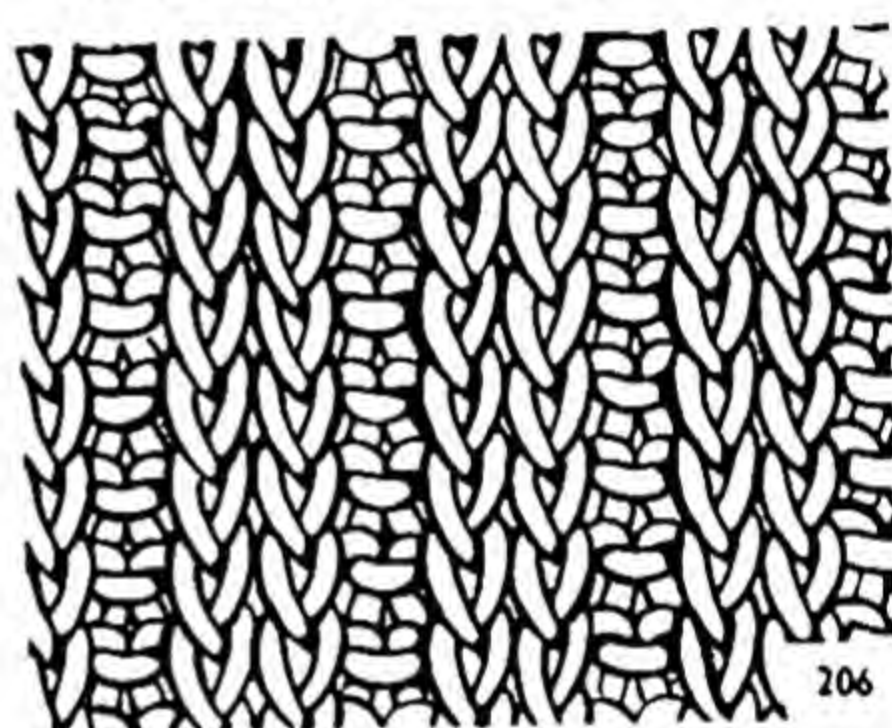
Here are typical examples of twisted ribbing using the "working into the back of the stitch principle" as specified above.

K.1, P.1 Rib. Cast on a multiple of 2 sts.

1st row: * K. into back of 1 st., p.1; rep. from * to end.

2nd row: * K.1, p. into back of 1 st.; rep. from * to end.

These 2 rows form the patt. (205).

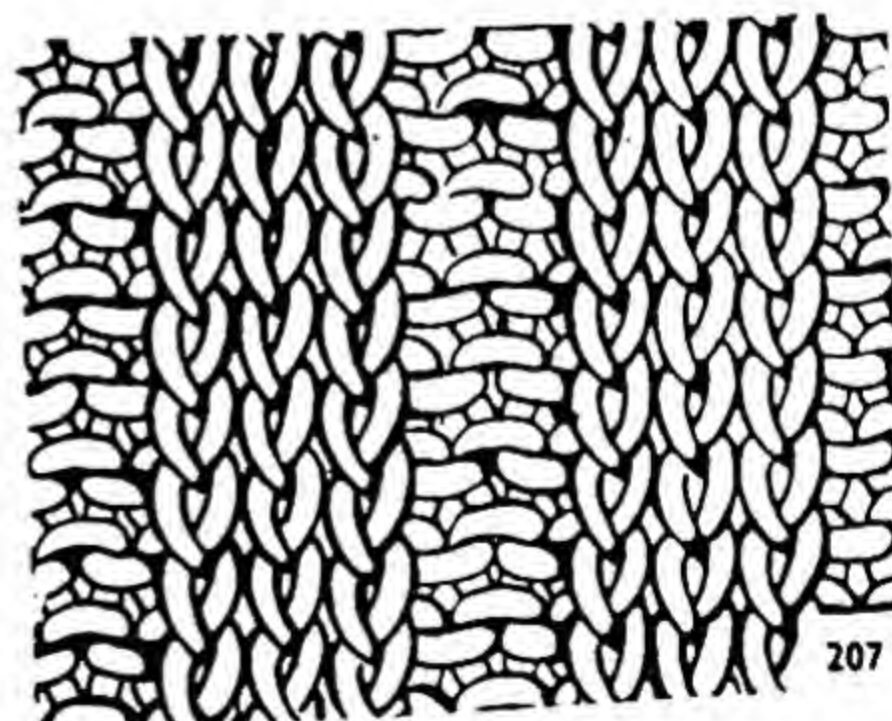
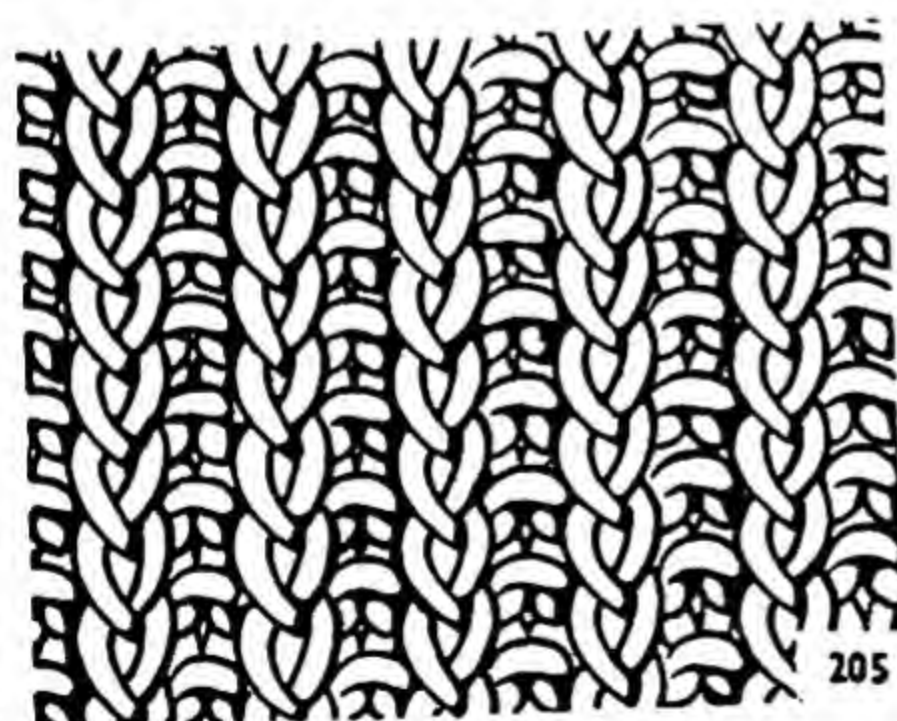


K.2, P.2 Rib. Cast on a multiple of 4 sts.

1st row: * K. into back of 2 sts., p.2; rep. from * to end.

2nd row: * K.2, p. into back of 2 sts.; rep. from * to end.

These 2 rows form the patt. (206).



K.3, P.3 Rib. Cast on a multiple of 6 sts.

1st row: * K. into back of 3 sts., p.3; rep. from * to end.

2nd row: * K.3, p. into back of 3 sts.; rep. from * to end.

These 2 rows form the patt. (207).

RUNNING STITCH

A sewing stitch used for joining two pieces of fabric together and in embroidery. (See page 60 for method of working).

SCANDINAVIAN KNITTING (See page 170).

SEAMS

Making up the finished pieces of knitted fabrics into garments is as important a part of the knitters' craft as the knitting of the pieces of fabric themselves. So many people ruin a garment by not paying sufficient attention to "make up detail" when they are finishing their work.

Experience has proved to me that it takes from six to eight hours to make

up a simple jumper properly and as long as ten to twelve hours to make up cardigans, coats and more elaborate garments.

Three types of seam are used in making up knitteds.

Back-Stitch Seam. The seam most commonly used is one sewn with back stitch. Lay the two pieces of fabric together, right side to right side (reverse sides outside), matching up as nearly as possible row by row on the two pieces of fabric, tack about $\frac{1}{4}$ inch in from the edge (208).

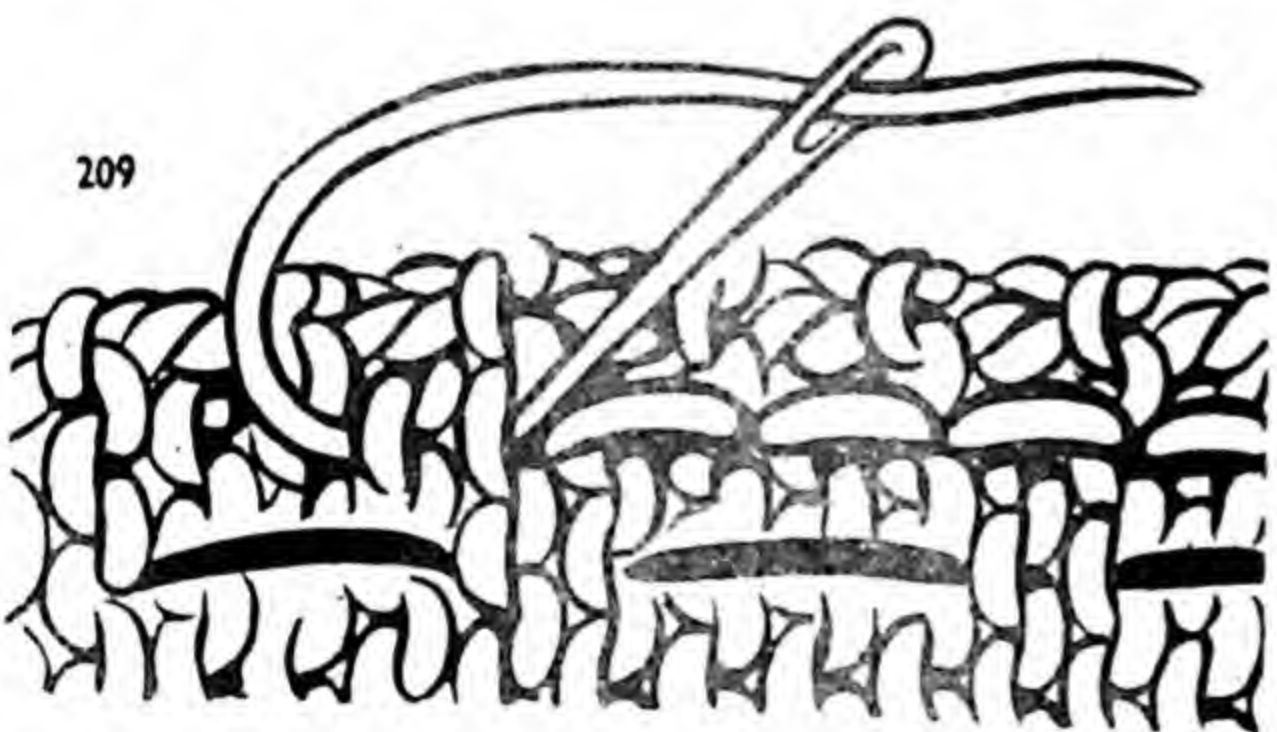
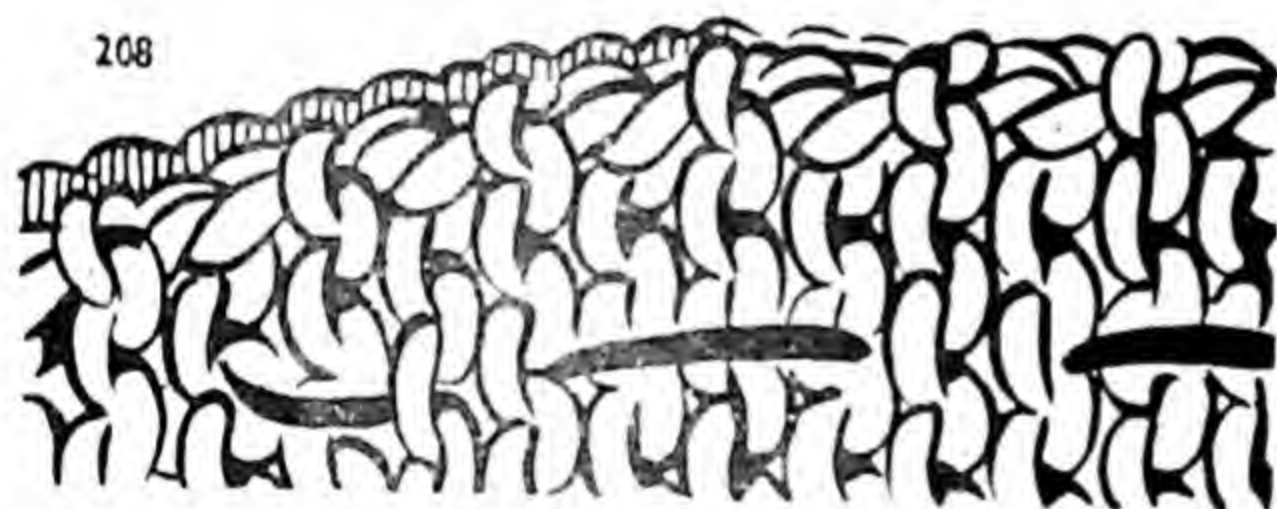
Tacking stitches about $\frac{1}{4}$ inch long are the most useful for this purpose and it is advisable to do the tacking stitches in a different coloured wool or thread so that they can be clearly seen and drawn out easily when the seam is completed.

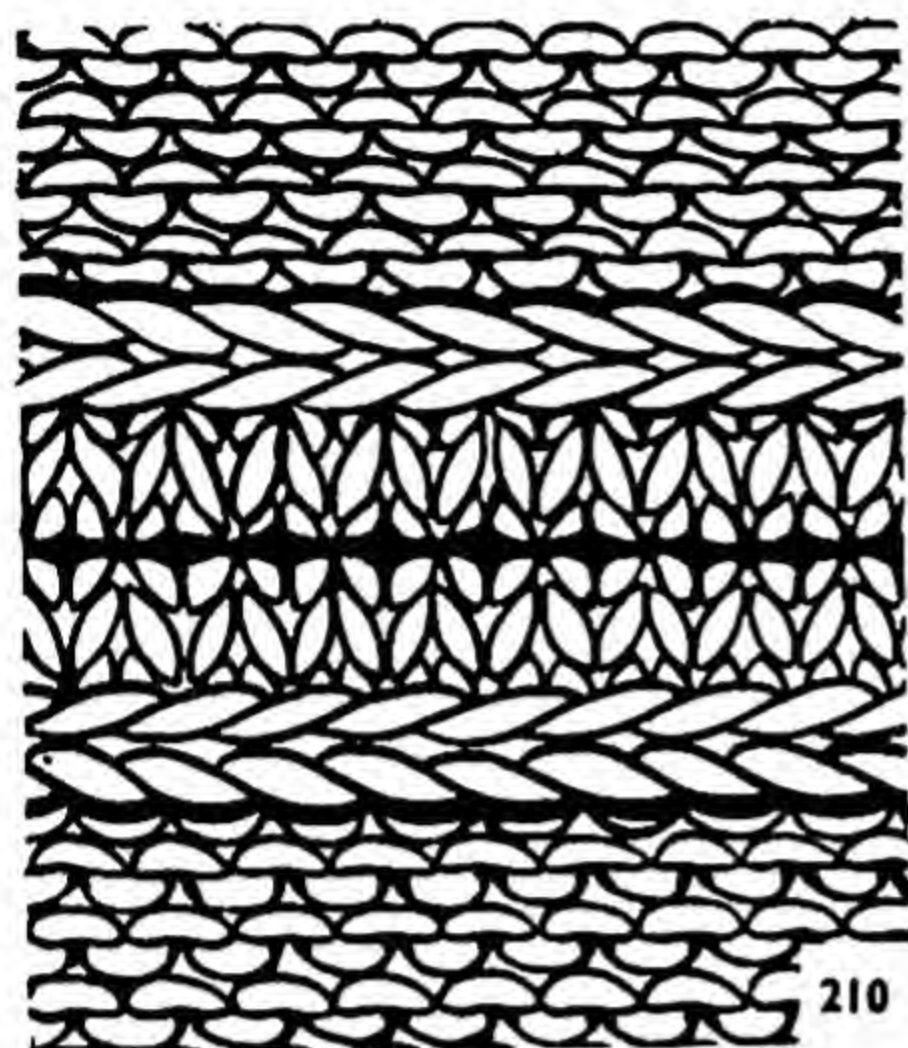
Now, with the same material as that used for knitting the garment and a blunt pointed (tapestry) needle, neatly back-stitch the pieces together approximately one and a half knitted stitches from the outside edge (209).

When the seams are completed draw out tacking threads and neatly press seams open, using the point of the iron (210).

Flat Seam. When joining ribbing and stitching on front bands a flat seam is used, the action here consists of drawing together the edge stitches of each piece of fabric.

Where a front band has been knitted on finer needles than the piece of fabric to which it is to be seamed, it will not be possible to match the flat seam stitch by stitch; they must be adjusted so that the band lies abso-





are worked in the fabric and where there are no shapings breaking the line of the fabric at the edge.

Placing the first finger of the left hand between the two pieces to be seamed together, hold them edge to edge with the right side of work to the outside. Draw the needle through the bottom edge and fasten ready to commence seaming (213). Note that the needle must be on the right side of the work when starting the actual seaming.

Taking needle over to the second edge, insert it under the thread that lies between the first and second stitch, the



lutely even when the seam is completed. Hold the two pieces of fabric together, with the finger in between, at the point where the flat seam is to be made (211).

Using an Oversewing Stitch, neatly seam together the two pieces, taking great care not to form a ridge (212).

Invisible Seam. This method of seaming is only used where dart shapings

point of the needle pointing to the top of the pieces being seamed (214). Repeat this operation between the first and second stitch on the second piece of fabric then continue until the two pieces have been joined together, taking care to work in every stitch.

The above type of seaming is ideal for classic cardigans and jumpers and panel skirts, for, when it is finished, it makes an invisible seam in the fabric.



Lacing Action. In certain garments, baby garments in particular, a different type of flat seam is used, as each piece of fabric has a "pip" edge. This edge is formed by knitting the first and last stitch in every row and



214

forms a series of one stitch ridges down the edge of the piece of fabric (215).

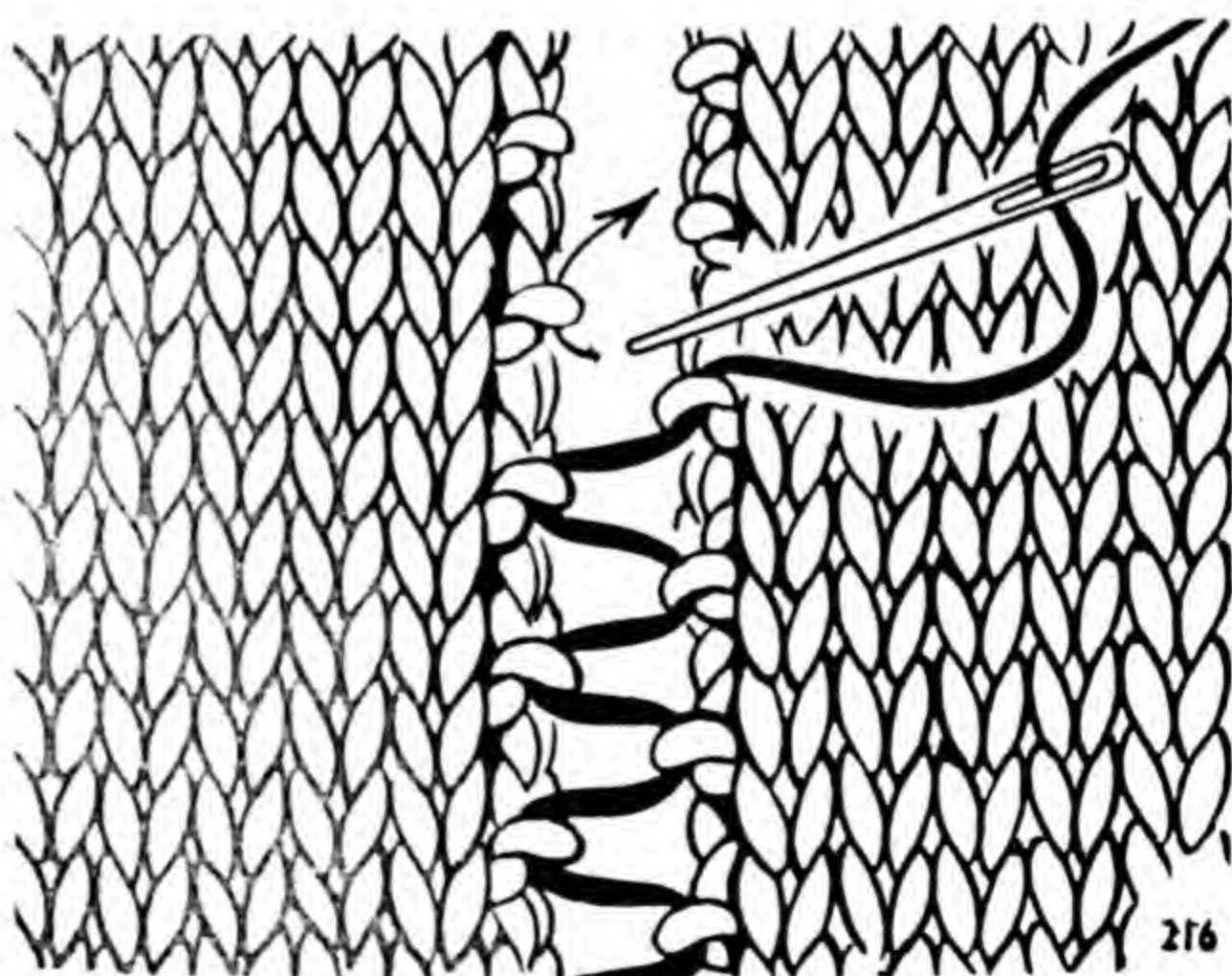
The flat seam here is a lacing action, drawing together the two pieces of fabric, matching the rows pip stitch by pip stitch all along the edge. The method is to work the oversewing action on an under and over lacing principle.



215

Insert the needle between the first two ridges made by the pip edge, take the needle to the right side of the second piece, bring the point of the needle up through the first two ridges, draw the two pieces together (216). Now take it to the right side of the second piece and bring the point of the needle up through the second and third ridges.

Repeat this action,



216

alternating from one edge to the other, until the two pieces of fabric have been neatly drawn together.

General Principles. The general principle of making up knitted garments (except for baby garments or other garments where the pip edge method is used) is to use a flat seam for the ribbed portions and a back-stitch seam for the remainder of the garment.

Let us take as an example a classic jumper.

After the pieces have been blocked and pressed, the make up finish is as follows—

Using a flat seam, join the ribbing of the back and fronts and of the cuffs.

Using a back-stitch seam join side and sleeve seams.

Using a back-stitch seam join the shoulders before knitting up the neck-band itself.

Using a back-stitch seam stitch sleeves into position.

Press all back-stitch seams open with the point of a warm iron, covering the seam itself with a damp cloth as described on page 82.

SHELL KNITTING (See page 178).

SHETLAND KNITTING (See pages 179 and 216).

SHIRRING (See page 90).

SLIP STITCH

Slip stitches are often used for edge stitches as these facilitate the making up of a flat seam, and also along the sides of the heel flap on socks and stockings, making the series of stitches which are picked up when completing the heel.

Edges. The slip stitch principle for edges (217) is always to slip the first



217



218

stitch knitwise and knit the last stitch on every row irrespective of the pattern. The easiest way to do this is to add 2 extra stitches to the number used for the pattern.

Heel Flap. In slipping the stitches of a heel flap (218), on the knit row slip the first stitch knitwise and knit the last stitch; on the purl row slip the first stitch purlwise and purl the last stitch, thus making a chain edge up each side of the heel flap.

SLIPSTITCH, CROCHET
Work as diagram (219).



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STITCHES

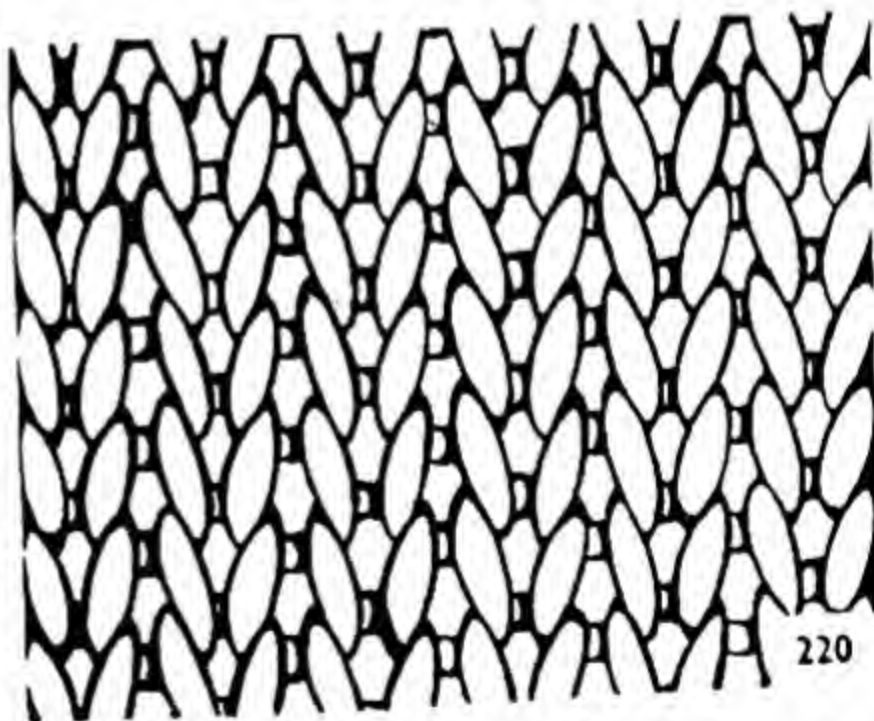
The main stitches used to make knitted fabric are—knit stitch, purl and slip stitch, which are described under their own names.

More intricate stitches are formed by the combination of these basic stitches, these and the sewing stitches used for joining seams are given under the appropriate headings.

For the methods of working embroidery stitches (see *Embroidery on Knitting*, page 57).

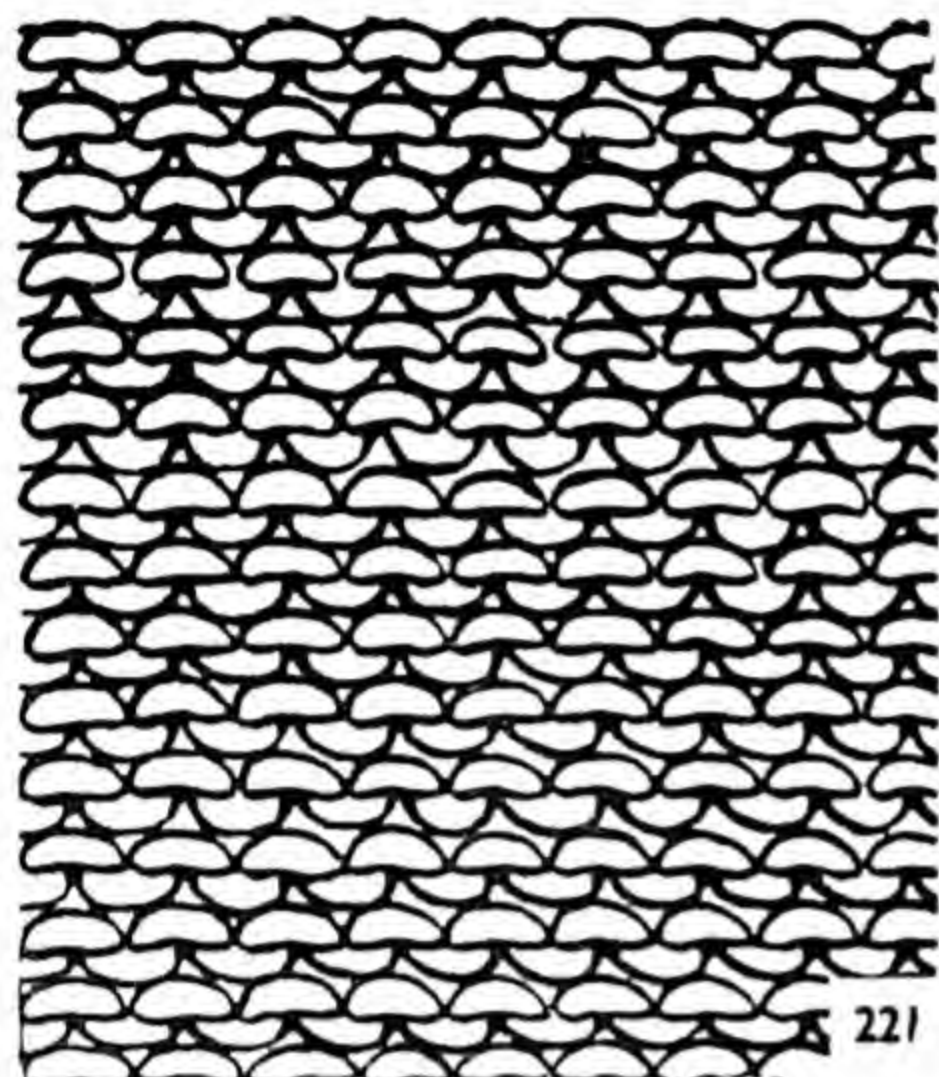
STOCKING STITCH

This is the basic fabric in knitting. When properly worked it has a perfection that is unsurpassed. To produce stocking stitch, when working on two needles one row is knitted and the next row is purled, these two rows are repeated throughout the fabric (220). When working on four or more needles in rounds every round is knitted.



220

Stocking Stitch, Reverse. This is the wrong side of stocking stitch and is worked in the same way (221).



TACKING

A temporary stitch used to hold two pieces of fabric together while the final stitching is being made. It consists of longish straight stitches, alternated with shorter stitches, worked in a straight line as in Running, (see page 60).

TAILORING OF KNITTING

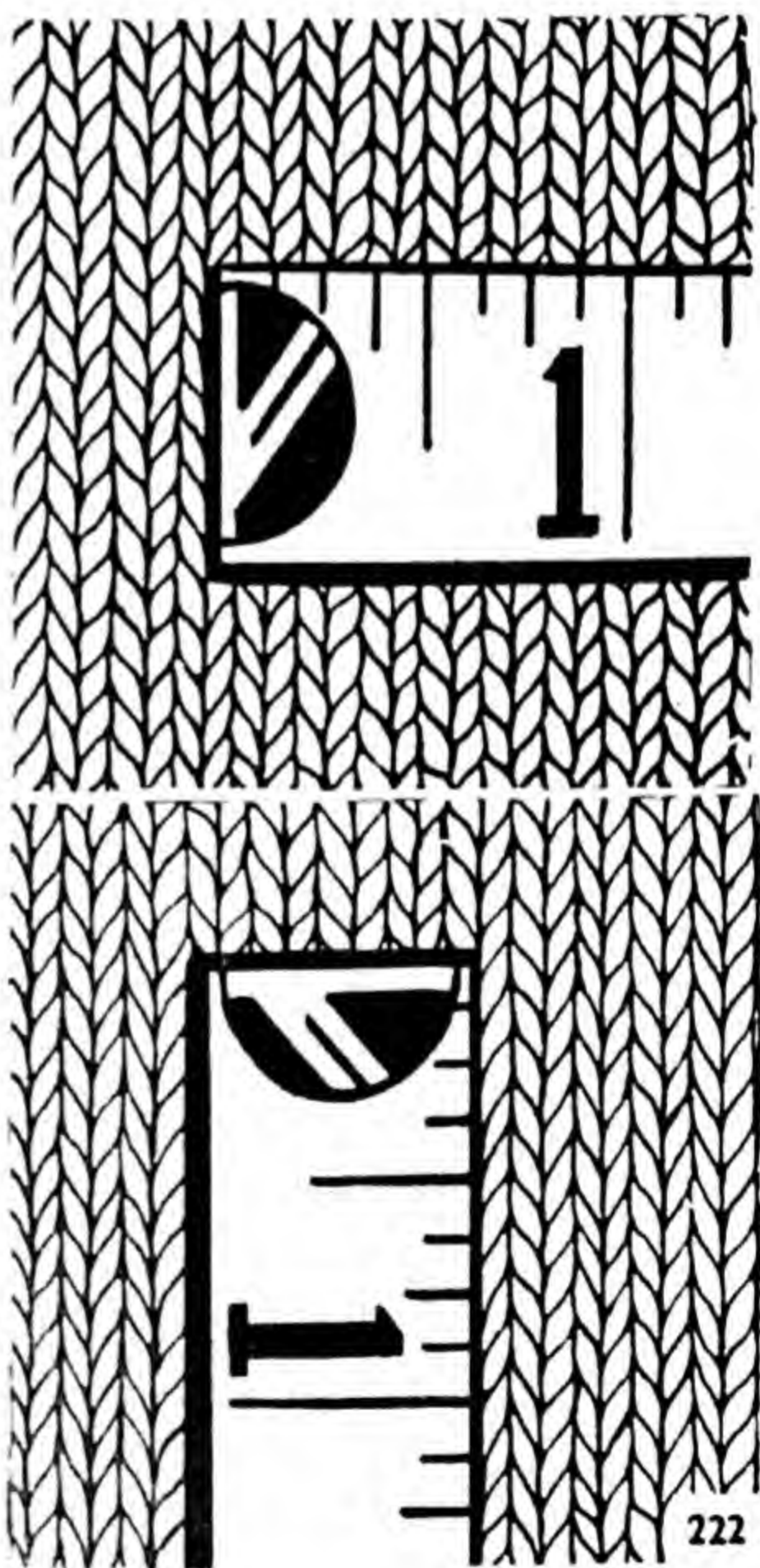
The ancient craft of knitting has passed through several evolutions during its period of development. Commencing as a simple means of making utilitarian garments for the working folk of the world, the craft was later organized into a Trade Guild that perfected fashions and fabrics in which to dress and flatter the Kings and Courtiers of Europe. After a period of decline in the 19th century knitting resurrected itself to become what it is today, one of the ideal handicrafts for every woman in the home.

The 1920's and the jumper age brought these modern evolutions in knitting to the forefront. Slowly, in fact almost imperceptibly, new trends were developing in knitted garments allying it to the tailored lines of the Couturier Houses of Paris, London and New York.

In some cases, straight pieces of knitting were used as a basic fabric to

make up into garments, and this tendency definitely influenced the development of tailored lines that are, I think, our own generation's most significant contribution to this undying craft.

Perfect knitting demands perfect make-up and it is here that so many are laggards and fall by the wayside. Many women will spend countless hours for weeks on end, knitting the pieces which are later to be made into a garment they have to wear, and they stitch those pieces together as though they were throw-out dusters from the rag bag. Careful attention to detail, using the right methods of seaming and finishing are the points which lend that "extra" touch to home knitting and give it a



professional status. The care spent on finishing a garment repays a thousand times by the pleasure gained from wearing the garment itself.

TENSION

The word "tension," the bogey to so many knitters, simply means the number of stitches and number of rows to each square inch of fabric. The usual practice is to measure over stocking stitch (222), as once the knitter perfects her tension in this fabric other types of fabric will automatically knit up correctly.

The secret of working in tension is to let the wool "flow" smoothly through the fingers, so that it forms even loops on the needle as the stitches are worked.

Here is the standard list of tensions for various ply wools.

| Needles | 2-ply | | 3-ply | | 4-ply | | Double Knitting | |
|---------|-------|------|-------|------|-------|------|-----------------|------|
| | Sts. | Rows | Sts. | Rows | Sts. | Rows | Sts. | Rows |
| 4 | 5 | 7 | 4½ | 6½ | 4 | 6 | 3 | 5 |
| 5 | 5½ | 7½ | 5 | 7 | 4½ | 6½ | 3½ | 5½ |
| 6 | 6 | 8 | 5½ | 7½ | 5 | 7 | 4 | 6 |
| 7 | 6½ | 8½ | 6 | 8 | 5½ | 7½ | 4½ | 6½ |
| 8 | 7 | 9 | 6½ | 8½ | 6 | 8 | 5 | 7 |
| 9 | 7½ | 9½ | 7 | 9 | 6½ | 8½ | 5½ | 7½ |
| 10 | 8 | 10 | 7½ | 9½ | 7 | 9 | 6 | 8 |
| 11 | 8½ | 10½ | 8 | 10 | 7½ | 9½ | 6½ | 8½ |
| 12 | 9 | 11 | 8½ | 10½ | 8 | 10 | 7 | 9 |
| 13 | 9½ | 11½ | 9 | 11 | 8½ | 10½ | 7½ | 9½ |
| 14 | 10 | 12 | 9½ | 11½ | 9 | 11 | 8 | 10 |

TERMS USED IN KNITTING

Alt. = Alternative.

Beg. = Beginning.

B. = Bobble (see *Bobble Stitch*, page 26).

(—) = Brackets, the instructions written in the brackets are repeated the numbers of times stated immediately after the brackets, i.e., (k.1, p.1) twice = k.1, p.1, k.1, p.1.

C. = Cable (see *Cable Stitch*, page 30).

C.B. = Cable Back (see page 30).

C.F. = Cable Front (see page 30).

Cr. B. = Cross Back (see *Crossing Stitches*, page 51).

Cr. F. = Cross Front (see page 51).

D.C. = Double crochet (see page 55).

Dec. = Decrease (see *Decreasing*, page 54).

K.B. = Knit into back of stitch (see page 73).

G.St. = Garter Stitch (see page 65).

Inc. = Increase (see page 69).

Incl. = Inclusive.

In. Ins. = Inch, inches.

K. = Knit (see page 72).

M.1 = Make 1 (see *Increase (Knit Between Stitches Method)* page 70).

M.B. = Make bobble (see *Bobble*, page 26).

Over = Wool over needle (as in *Increase*, page 72).

P. = Purl (see page 79).

Patt. = Pattern.

P.B. = Purl into Back of Stitch (see page 79).

P.S.S.O. = Pass Slip Stitch Over (see page 75).

Rep. = Repeat.

Sl. = Slip (see *Slip Stitch*, page 85).

St. Sts. = Stitch, or stitches.

T.B.L. = Through back loop (see *Knit Into the Back of Stitch* page 73).

Tog. = Together (see *Knit Stitches Together*, page 54).

Tw. = Twist (see page 88).

W.B. = Wool Back. Where this term occurs in knitting it means taking the wool to the back of the work and keeping it at the back while working the next stitch.

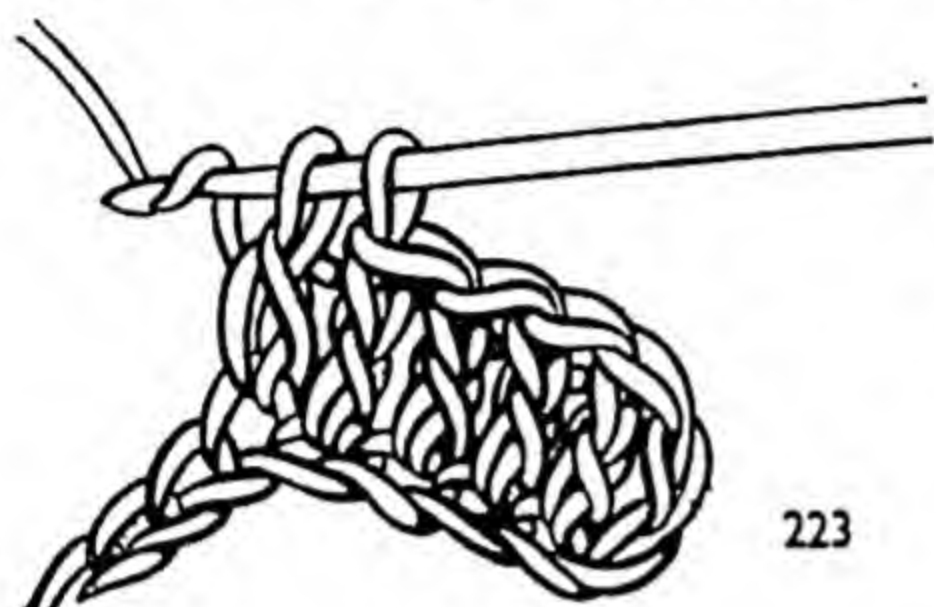
W.Ft. = Wool Front. Where this term occurs in knitting it means bringing the wool to the front of the work and keeping it at the front while working the next stitch.

W.F. = Wool Forward (see *Increase, "Over" Principle between two knit stitches*).

W.O.N. = Wool On Needle (see *Increase, "Over" Principle between purl and knit stitch*).

W.R.N. = Wool Round Needle (see *Increase, "Over" Principle between knit and purl and also between purl and purl*).

TOOLS (See *Work-basket*, page 91)



223

TREBLE CROCHET

A useful edging stitch which is worked as diagram (223).

TWIST

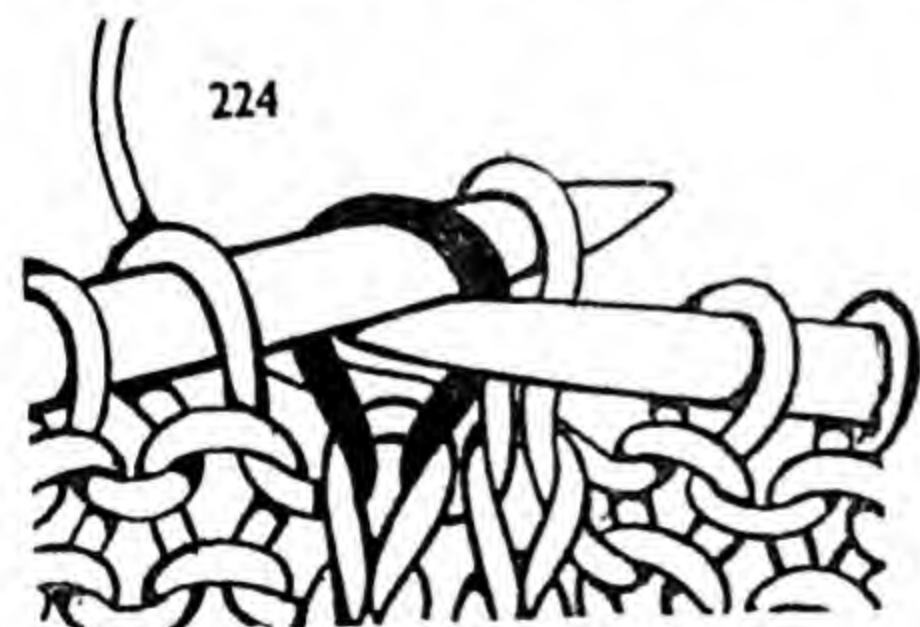
The action here consists of twisting two or three stitches, forming cord-like vertical stripes up the fabric.

As in cable fabrics a purl stitch is often worked up each side of the group of twisted stitches to give emphasis to the pattern.

Twist Two. To twist 2 stitches pass the point of the right-hand needle in front of the first stitch on the left-hand needle, insert the point of the right-hand needle knitwise through the second stitch on left-hand needle (224).

Knit up a stitch through the second stitch but do not slip it off the needle.

Insert the point of the right-hand



224



225

needle knitwise through the first stitch on the left-hand needle (225). Knit up a stitch through this stitch.

Now slip the 1st and 2nd stitches off the left-hand needle (226).



226

Here is an instruction for a simple twisted stitch fabric (227).

Cast on a number of stitches divisible by 3 and one stitch over.

1st row: * P.1, Tw.2; rep. from * to last st., p.1.

2nd row: * K.1, p.2; rep. from * to last st., k.1.

These 2 rows form the patt.

Twist Three. To twist 3 stitches take the point of the right-hand needle over the first 2 stitches on the left-hand needle. Insert the point of the right-hand needle knitwise into the next stitch (3rd stitch on the left-hand needle), knit up a stitch through this stitch. Still keeping the point of the right-hand needle to the front of the work insert it knitwise into the front of the 2nd stitch on the left-hand needle, knit up a stitch through this stitch. Insert the



point of the right-hand needle knitwise through the first stitch on the left-hand needle, knit up a stitch through this stitch, then drop the 3 end stitches off the left-hand needle.

Mock Cable. A mock cable can be obtained by the Tw.3 principle, working a purl stitch rib up each side of the 3 twisted stitches (228).

Cast on a number of stitches divisible by 5 plus 2 over.

1st row: * P.2, k.3; rep. from * to last 2 sts., p.2.

2nd row: * K.2, p.3; rep. from * to last 2 sts., k.2.



3rd row: * P.2, Tw.3; rep. from * to last 2 sts., p.2.

4th row: As 2nd row.

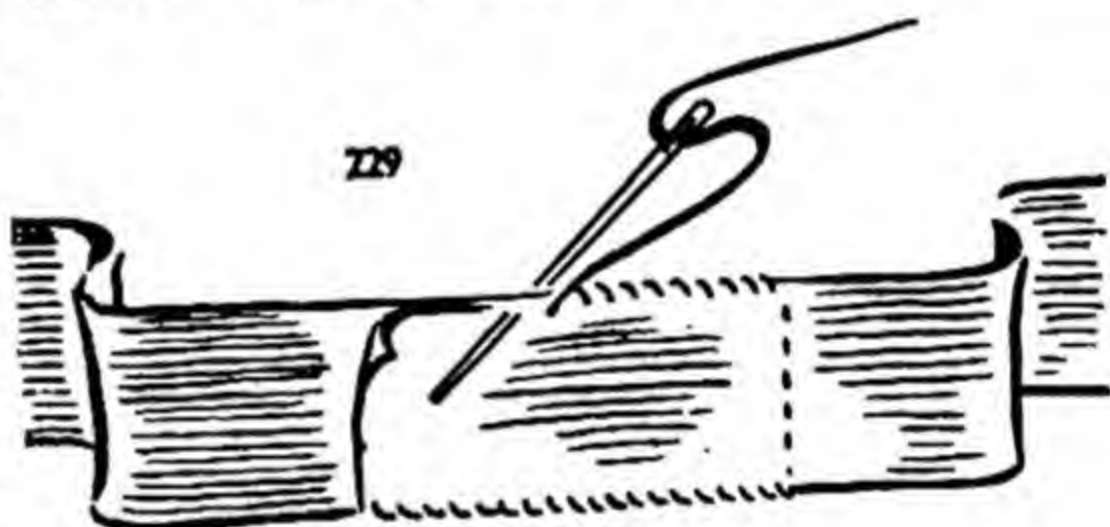
These 4 rows form the mock cable patt.

WAIST BANDS

There are several ways of finishing the waists of jumpers and skirts, here the methods of attaching elastic or petersham bands are described.

Elastic Bands. These may be used in the hems of jumpers or on the tops of skirts.

Where an elastic band is to be threaded through a hem, when the hem has been made, thread the elastic then join the ends together firmly by laying $\frac{1}{4}$ inch of both ends over each other and

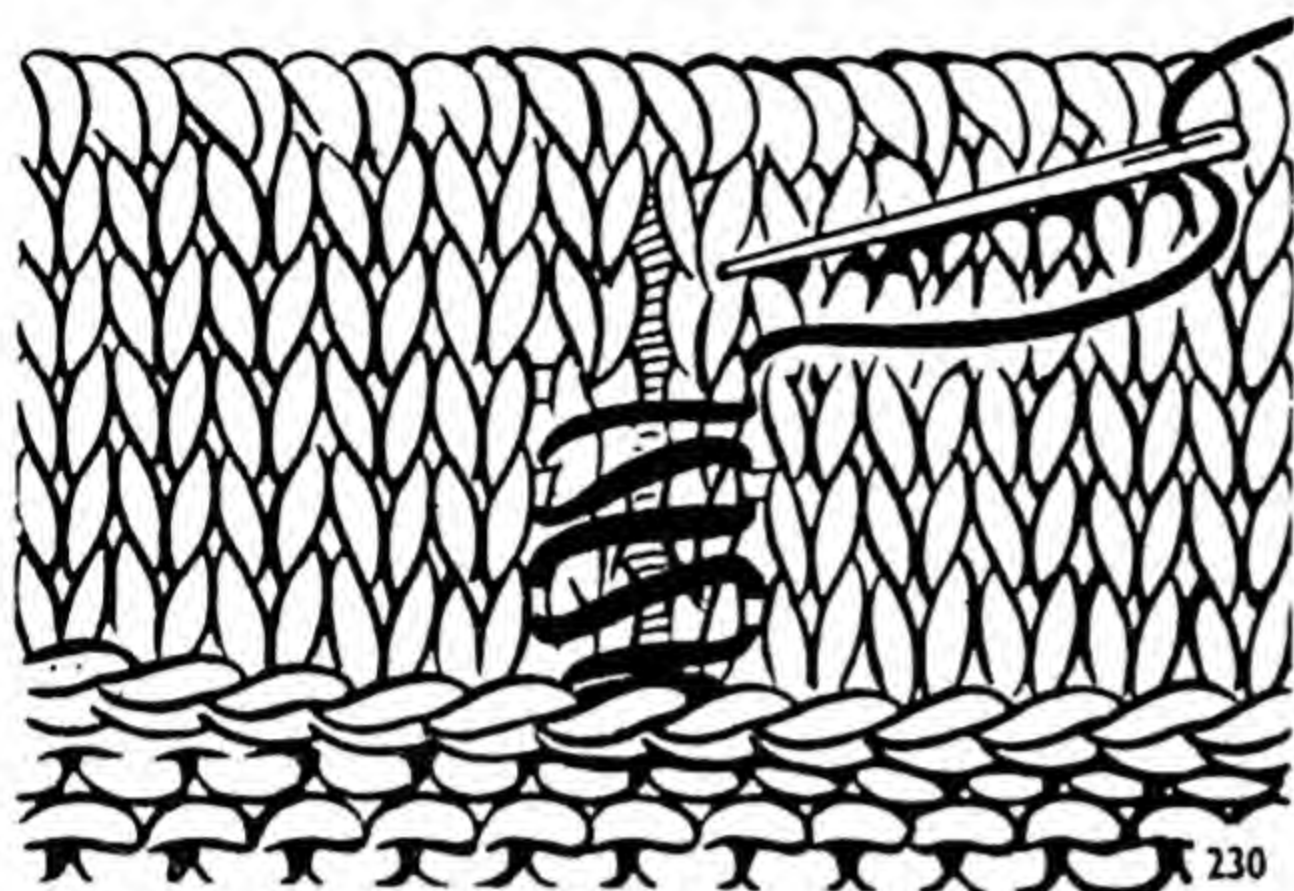


oversewing the edges together (229).

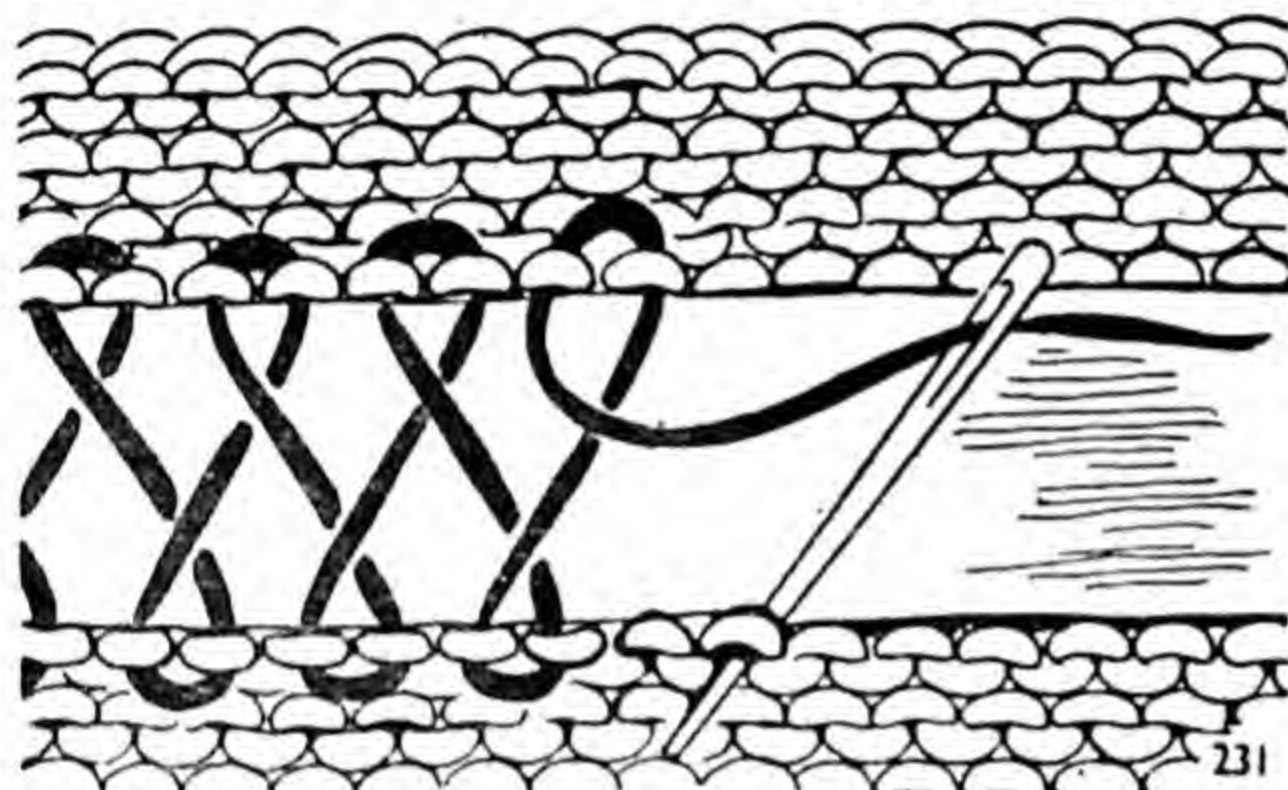
Stitch the open ends of the slot in the hem, through which the elastic has been threaded, neatly with a flat seam (230).

Elastic, Broad. When broad elastic has to be stitched in the waist band of a skirt, or in any part of a garment where a slot hem has not been worked, cut the elastic $\frac{1}{4}$ inch longer than the required length, fold over $\frac{1}{4}$ inch at each end and firmly backstitch it. Tuck the elastic in position.

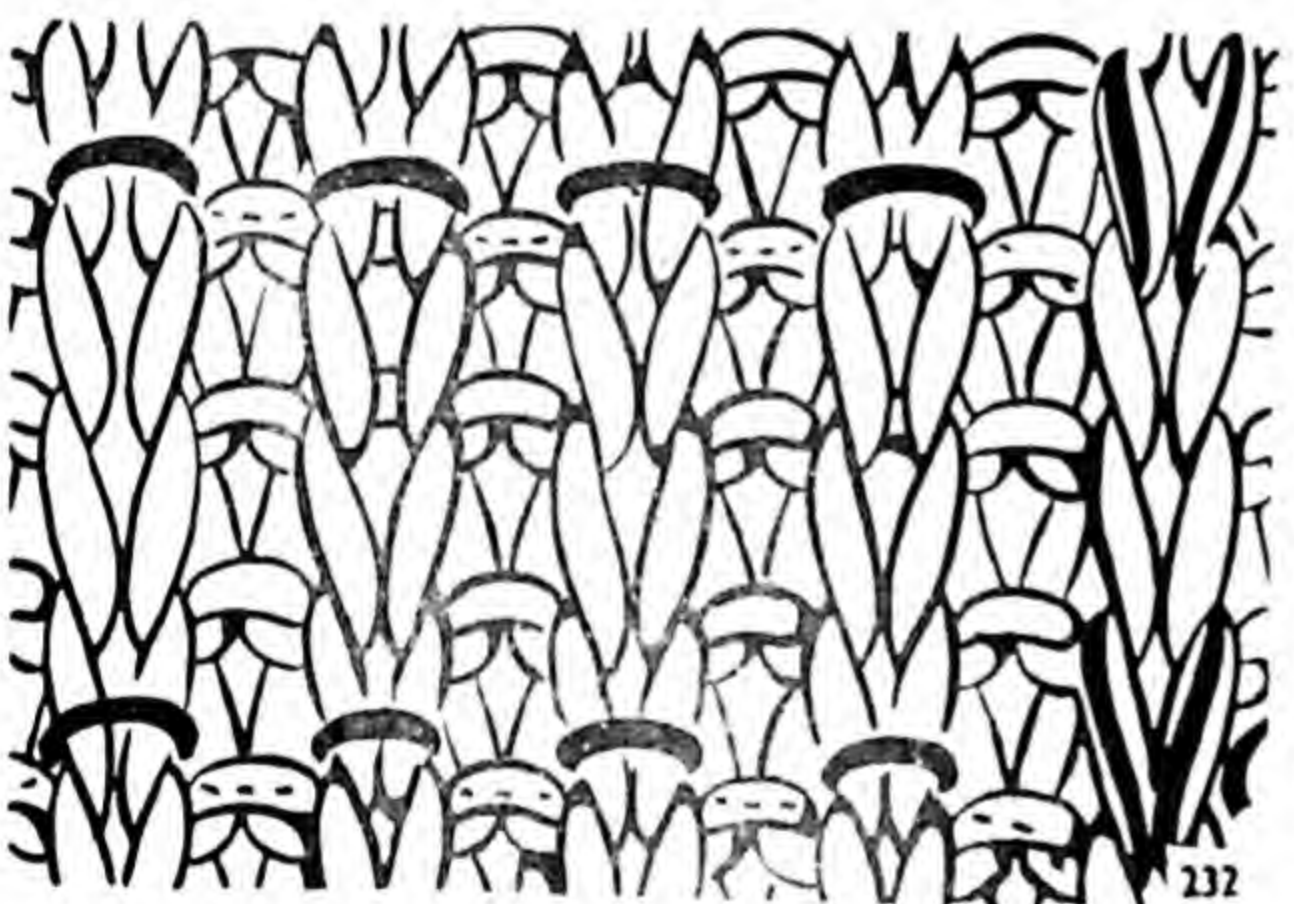
Now work Herringbone stitch (page 69) over the elastic to hold it firmly round the waist of skirt. When working this stitch insert the needle above and below the elastic each side (231).



230



231



232

Elastic, Shirring. Another method of creating elastic bands is to weave a thread of shirring elastic in with the ribbing. This can be worked on every 3rd row.

Here is an example of how elastic is woven on a k.1, p.1, rib.

After the first two rows of the rib

have been knitted, join in the elastic and purl or knit it with the first stitch. Presume that the first stitch has been knitted. Keeping the elastic at the back of the work purl the next stitch, then weave the elastic round the wool before knitting the following stitch. If the elastic is woven by laying it over the wool before the first stitch to be knitted, and under the wool on every alternate stitch to be knitted, the tangle that is often created by twisting the elastic round the wool will be avoided.

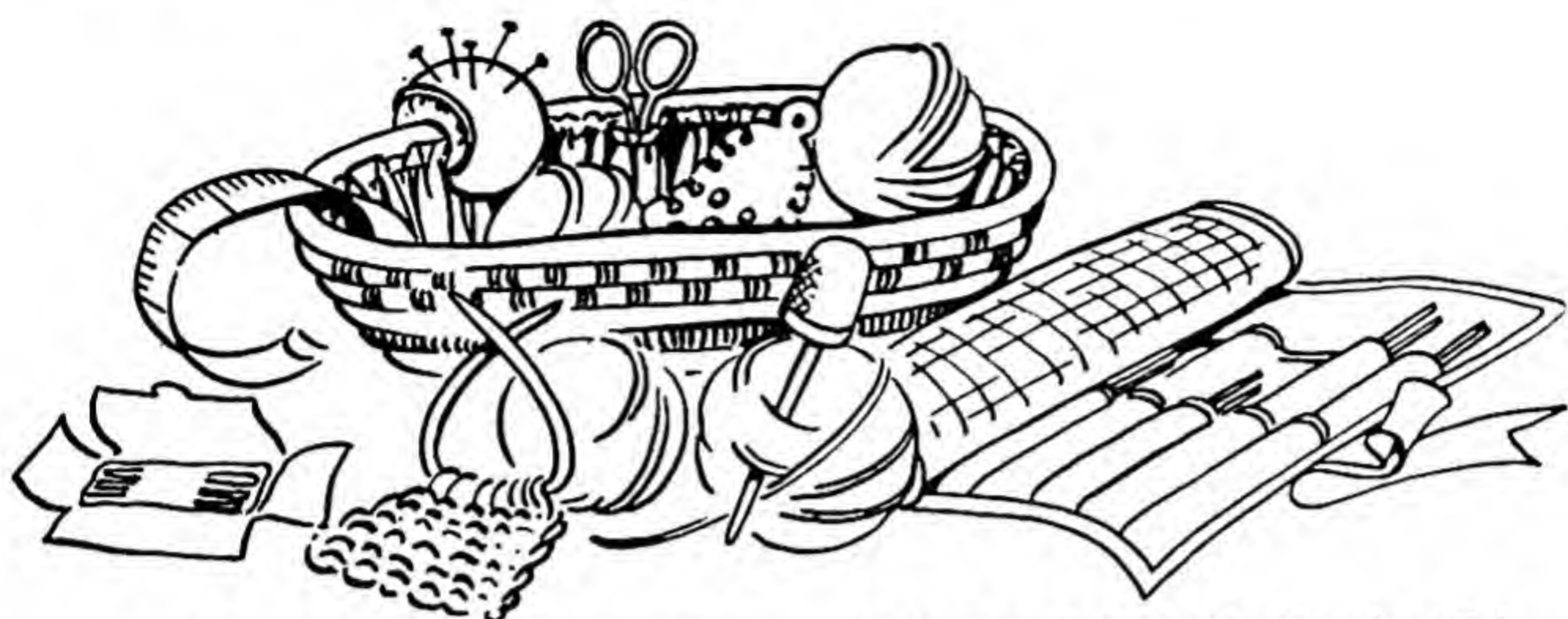
Repeat the weaving action on every knitted stitch along the row of ribbing, working the last stitch with both the elastic and wool.

Work 2 rows of ribbing. On the next row, the elastic must be at the front of the work and is woven over and under the purl stitches on the rib as follows—

Using elastic and wool together, purl the first stitch. Keeping the elastic at the front of the work knit the following stitch, but before purling the next stitch weave the elastic over the wool.

Continue in this manner all across the row, remembering that the elastic is woven in each case over and under the alternating purl stitches (232).

Petersham Bands. First of all cut a length of petersham $\frac{1}{2}$ inch longer than required. Neatly fold in $\frac{1}{4}$ inch at each end and oversew along the edges



Tack the top of the skirt into position, easing in the skirt into the width of the petersham band. Oversew the petersham and knitted fabric together along the top edge.

Where petersham bands are used they must be stitched into position before the zip-fastener is sewn into the placket of the skirt, so that the tape round the zip-fastener will cover the edges of the petersham. Stitch the ends of the petersham band firmly in position.

WORK-BASKET

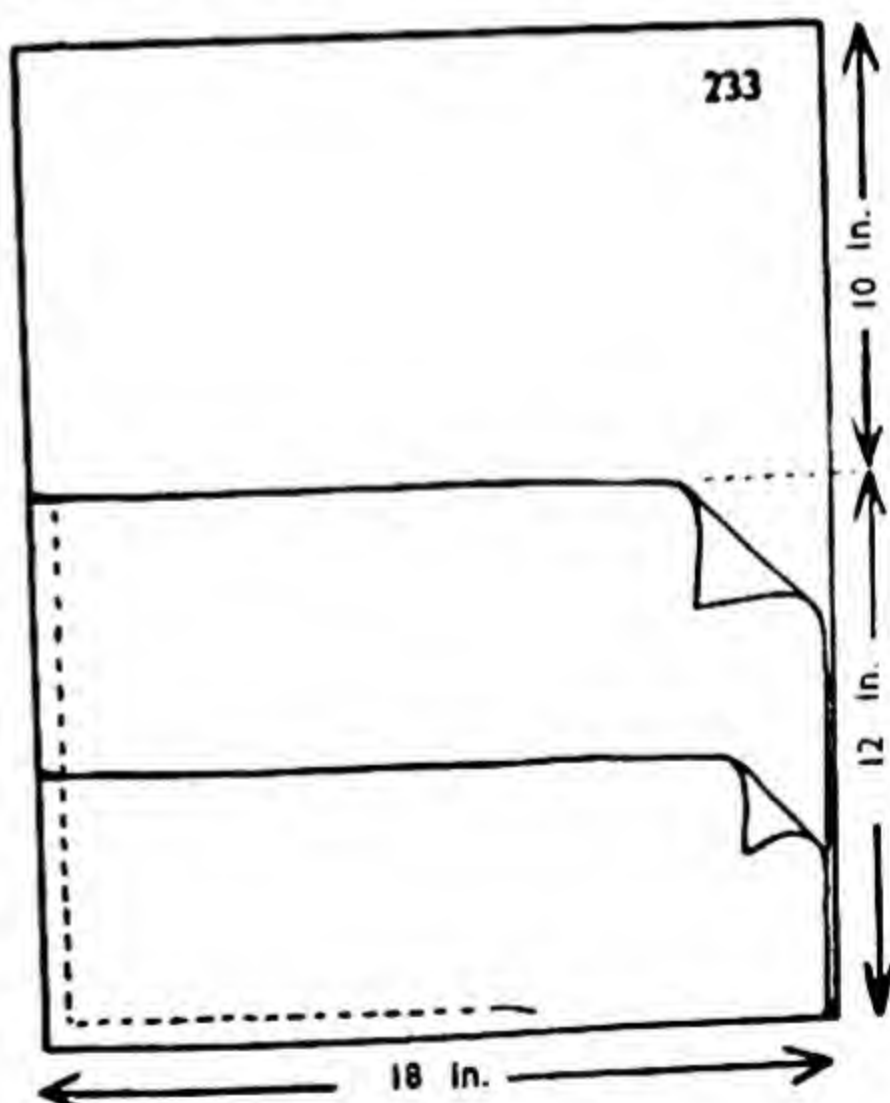
The tools required by the knitter are simple and inexpensive. The golden rule here is to get the best possible equipment before starting the work on hand.

Every knitter should have a complete set of needles at least 14 ins. long, pointed at one end, sizes 6-14, as these will be sufficient to cover most of her requirements. Sets of 4 needles with points at both ends will also be required in sizes 9-16.

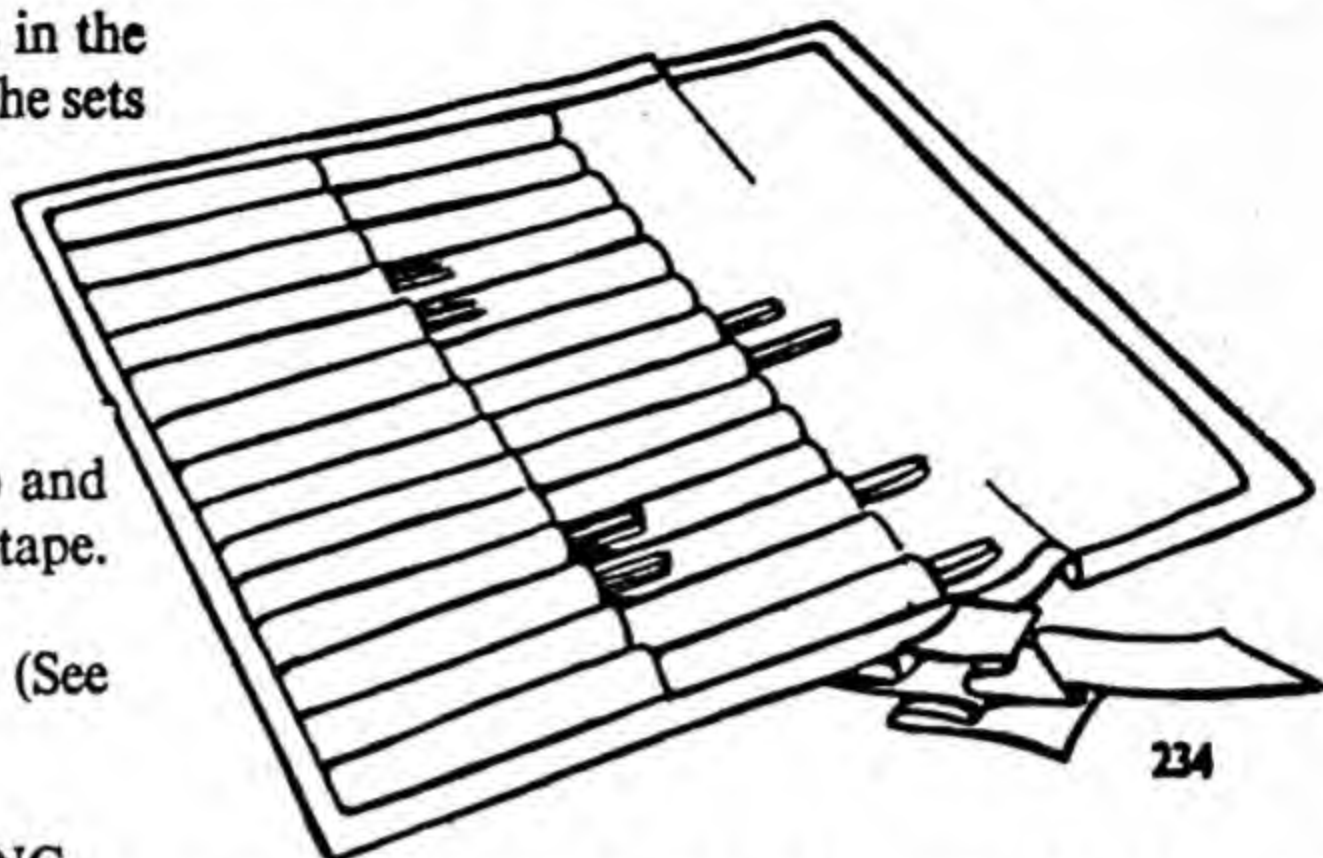
A needle gauge is a very handy little gadget as this enables the knitter to check on the size of any needle which may be lying loose in the work-basket. A pair of small scissors, a tape measure, a box of pins, tapestry needles for making up garments, thimble, cable needle, stitch-holders, safety-pins. With these simple essentials the work-basket will be well equipped to carry out this fascinating craft.

Holder for Knitting Needles. A useful holder for knitting needles can be made out of two pieces of material, one 34 ins. long and 18 ins. wide, the other 6 ins. long and 18 ins. wide. Neatly hem both pieces of material. Now fold over 12 ins. of the 34-in. material, place the 6-in. material on top of the piece folded over as shown in the diagram (233).

Machine all round the sides and bottom edge of these pieces of material, thus forming an envelope with two pockets, one 12 ins. deep, the other 6 ins. deep. Work rows of machining, 1 in. apart, from the bottom edge to the top of the 12-in. flap, thus making a



series of narrow pockets in the knitting needle holder. The sets of four needles are inserted in the 6-in. pockets and the pairs in the 12-in. pockets (234). Fold the flap over, roll the holder up and tie round with a piece of tape.



WOVEN KNITTING (See page 187).

YARNS FOR KNITTING

Although wool is the most usual yarn used for knitting and has undoubtedly the longest historical association with this ancient craft, the work can also be carried out in rayon and silk, yarns, or linen and cotton threads. The secret of getting the best out of the yarn is to experiment first of all to discover the best size needle to use with a particular yarn, establishing the tension at which the yarn works, as this will control the size and shape of the design being worked.

ZIP-FASTENERS

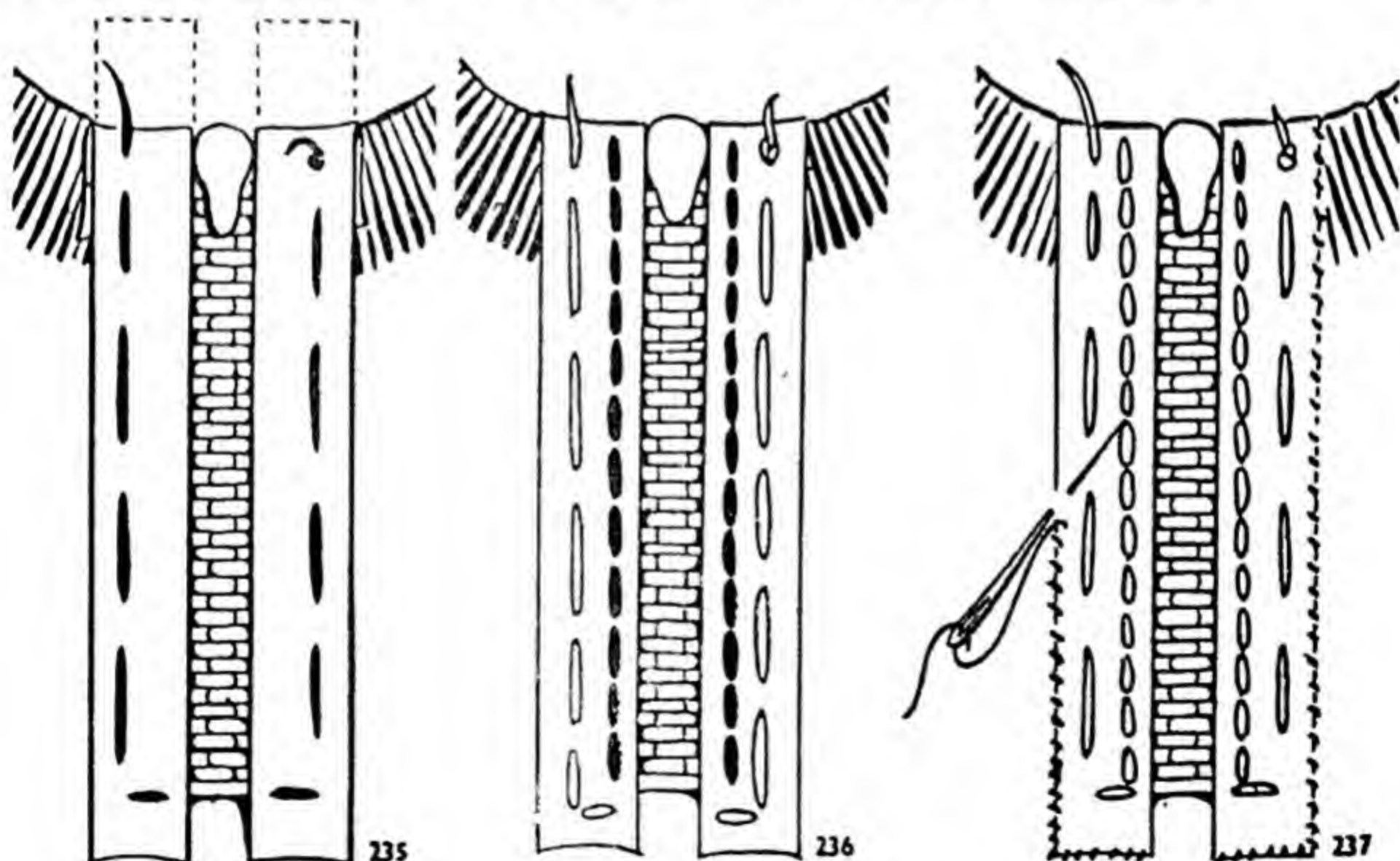
To stitch in zip-fasteners, place the zip-fastener in position and tack down round the centre of the material at the

edge of the top (235), and take special care to see that the fastener lies completely flat before commencing to stitch it in position.

Using an ordinary back-stitch neatly stitch down the edge of the piece of knitted fabric to the tape round the zip-fastener, working on the right side (236 shows the wrong side).

Working on the wrong side, make neat short hemming stitches round the outside edge of the tape on the zip-fastener (237).

A useful tip when sewing in zip-fasteners is to oversee the edges of the opening together, then sew on the fastener as described above.



Fabrics and Patterns

As has already been described in Chapter I the basis of all knitted fabrics and patterns is two simple actions, knitting a stitch and purling a stitch. By using various combinations of these two stitches an endless variety of patterns can be built up. In cable fabrics the principle of moving groups of stitches to the back or front of a second group of stitches is the technique employed. Another type of fabric is lace fabric. Here "over" increases are used to form

the openwork part of the pattern. These are always grouped with appropriate decreases, thus balancing out the total number of stitches on each row. In certain types of lace fabrics the total number of stitches of certain rows during the working of the pattern itself may vary, but they will always commence with a stable number in the first row of the pattern ending with the stable number in the last row of the pattern.

ARAN KNITTING

The knitters of Aran, off the west coast of Ireland, are world famous for their sweaters knitted in coarse hand spun wool. The designs, being built up from cables, twists and bobbles, achieve the appearance of a heavily embossed piece of fabric. The garments are extremely intricate as the designs, which change on the front and back, are created by the knitters as they work.

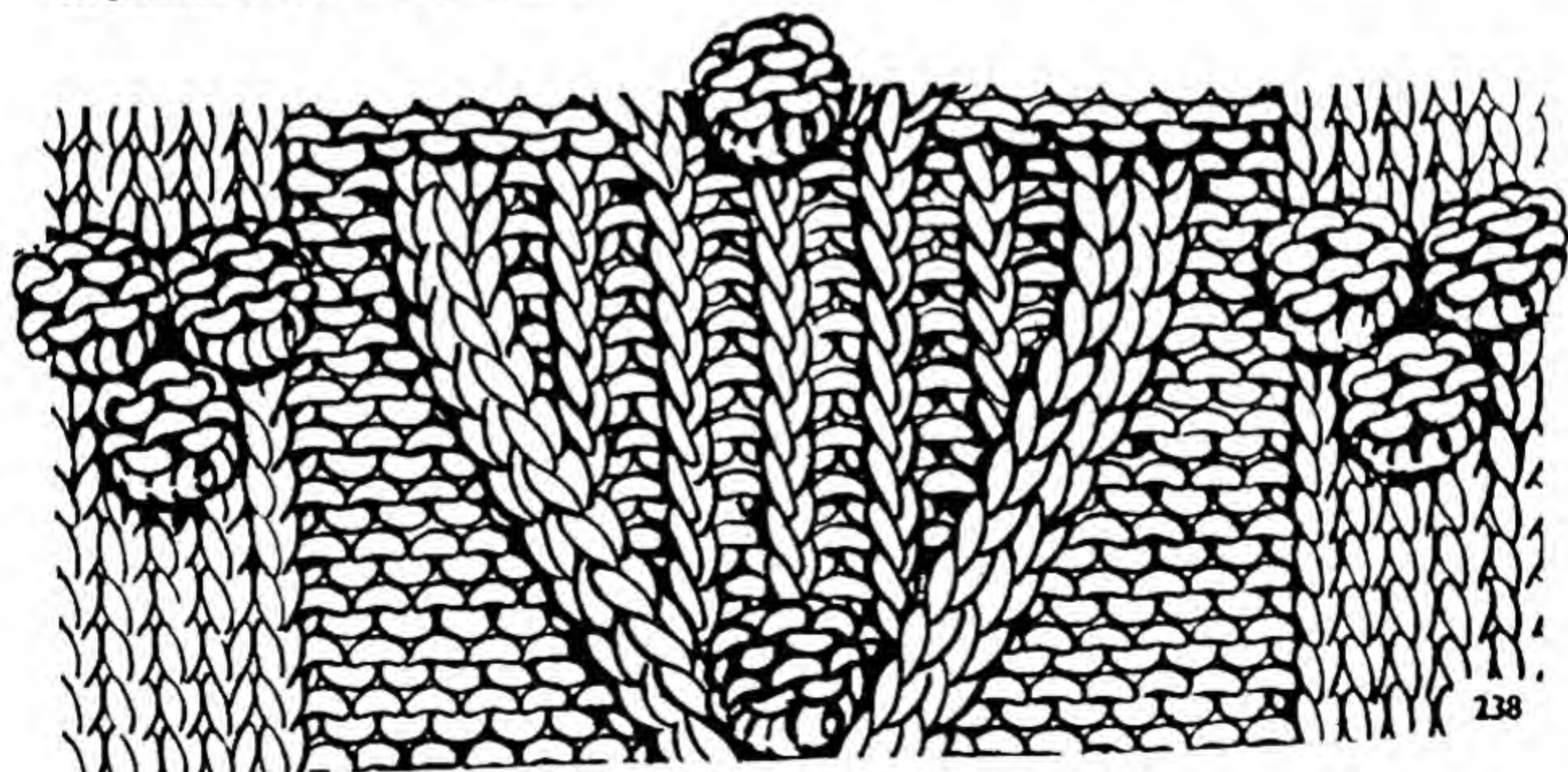
The basic pattern is usually built up from a centre panel with two side panels, the division between the panels being emphasized by cable patterns.

It has never been discovered from where the people of Aran derived their knitting. Its general appearance suggests that it has come from Austrian or German sources but the patterns themselves are unique to this small island and have never been found in any other part of the world.

Here is a typical stitch from Aran (238).

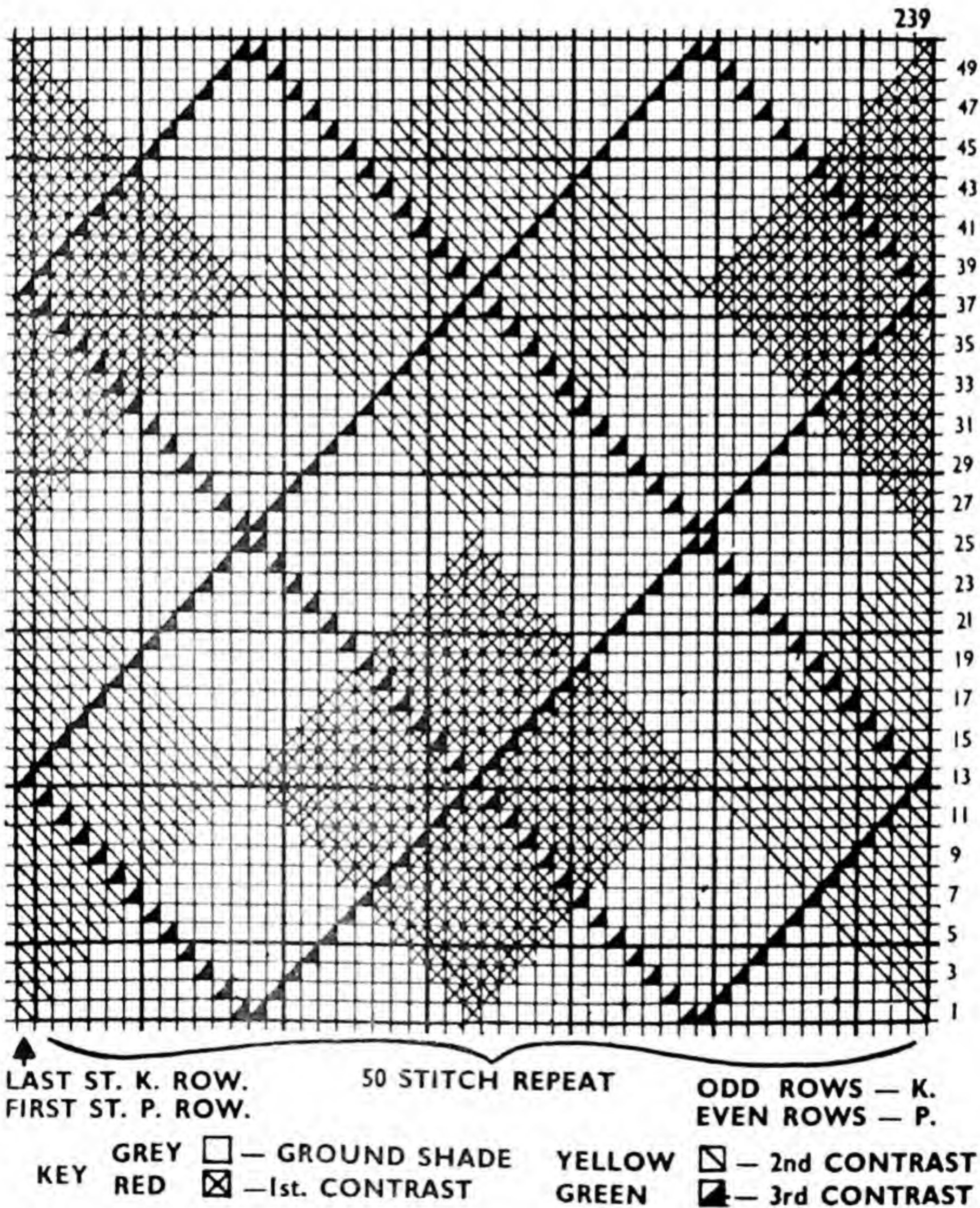
Cast on 29 sts.

1st row: K.5, p.7, k.2, make bobble as follows—(p.1, k.1, p.1, k.1, p.1) all into next st., turn, k.5, turn, p.5, sl. 2nd,



3rd, 4th and 5th sts. over 1st st., thus making one st. again, k.2, p.7, k.5.
2nd row: P.5, k.7, p.2, p.b.1, p.2, k.7, p.5.
3rd row: K.5, p.6, cr.1b. as follows—sl. next st. on cable needle and leave at back of work, k. following 2 sts., then p. st. on cable needle, k.b.1, cr.2f. as follows—sl. next 2 sts. on to cable needle and leave at front of work, p. the following st., then k.2 sts. on cable needle, p.6, k.5.
4th row: P.5, k.6, p.2, k.1, p.b.1, k.1, p.2, k.6, p.5.

5th row: K.5, p.5, cr.1b. as follows—slip next st. on to cable needle and leave at back of work, k. the following 2 sts., then k.b.1 into st. on cable needle p.1, k.b.1, p.1, cr.2f. as follows—sl. next 2 sts. on to cable needle and leave at front of work, k.b.1 in following st., k. across 2 sts. on cable needle, p.5, k.5.
6th row: P.5, k.5, p.2 (p.b.1, k.1) twice, p.b.1, p.2, k.5, p.5.
7th row: K.2, m.b., k.2, p.4, cr. 1b. as on 3rd row, (k.b.1, p.1) twice, k.b.1, cr.2f. as on 3rd row, p.4, k.2, m.b., k.2.
8th row: P.5, k.4, p.2 (k.1, p.b.1)



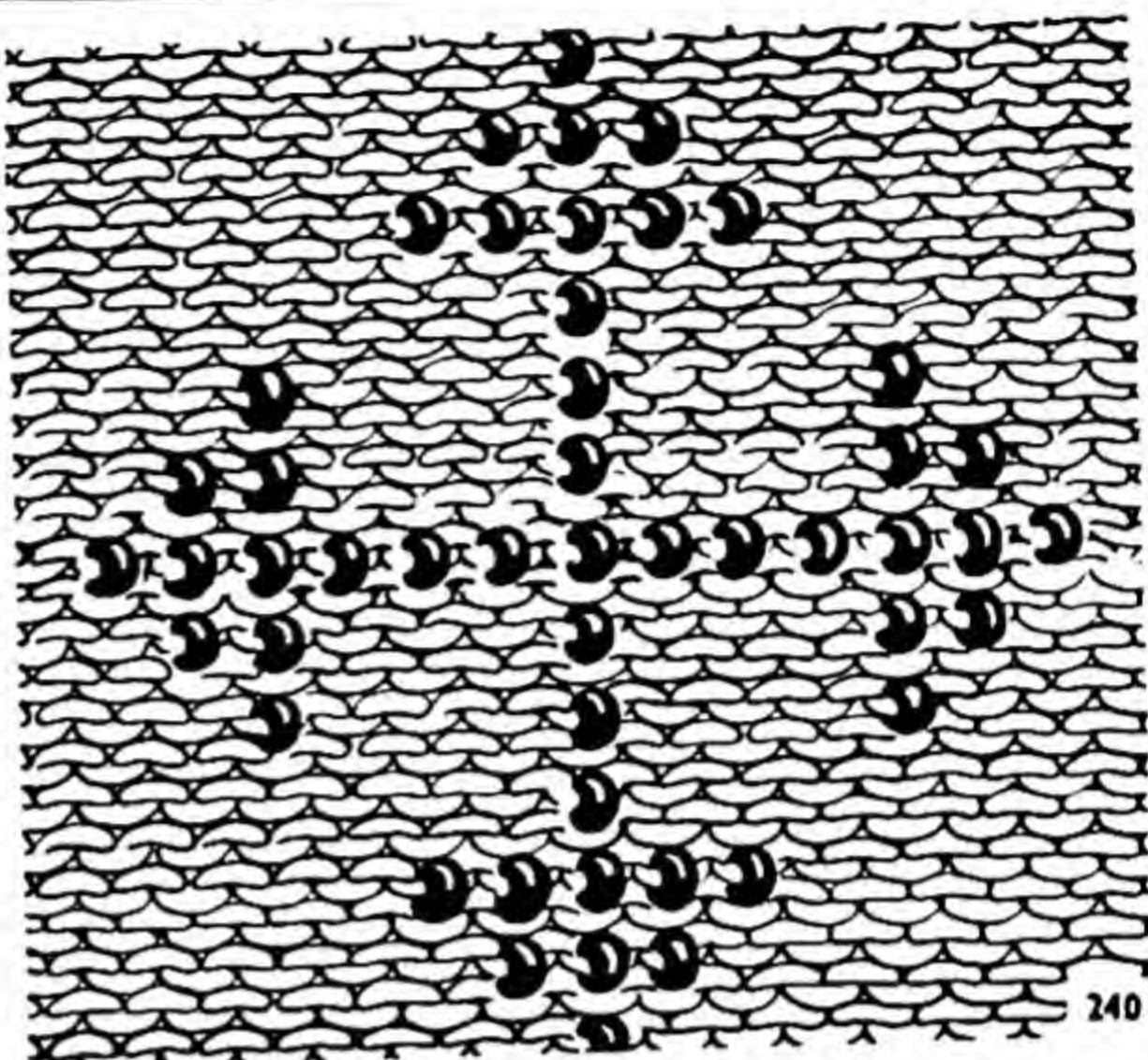
3 times, k.1, p.2, k.4, p.5.

9th row: K.1 (m.b., k.1) twice, p.3, cr. 1b. as on 5th row, (p.1, k.b.1) 3 times, p.1, cr.2f. as on 5th row, p.3, k.1 (m.b., k.1) twice.

10th row: P.5, k.3, p.2 (p.b.1, k.1) 4 times, p.b.1, p.2, k.3, p.5.

11th row: K.5, p.2, cr.1b. as on 3rd row, (k.b.1, p.1) 4 times, k.b.1, cr.2f as on 3rd row, p.2, k.5. 12th row: P.5, k.2, p.2, (k.1, p.b.1) 5 times, k.1, p.2, k.2, p.5.

These 12 rows form the patt.



ARGYLE KNITTING

This type of knitting derives its name from the plaid socks upon which the patterns are based. The work is always carried out in stocking stitch, the pattern consisting of large diamonds in one or more colours on a self-

coloured ground, the diamonds being traversed with diagonal lines in a contrasting colour giving the effect of solid diamonds broken up with open diamonds.

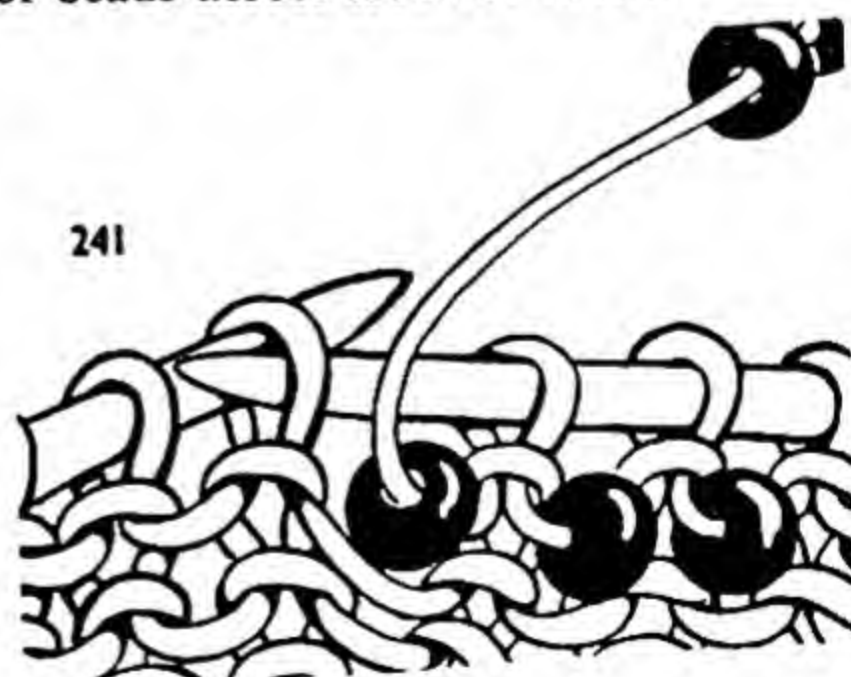
Opposite is a chart for a typical Argyle Pattern (239).

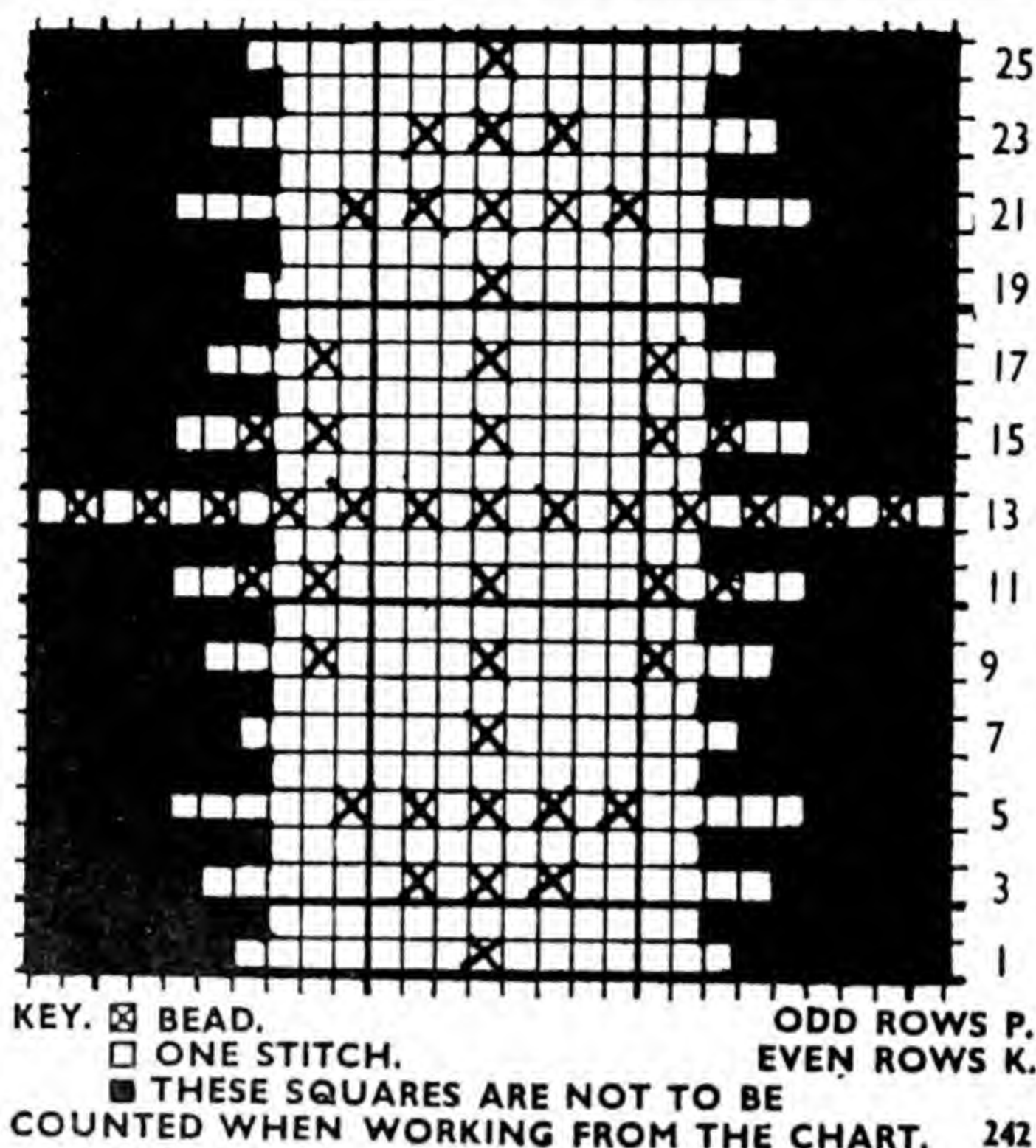
BEAD KNITTING

This is a decorative type of knitting in which small beads are worked in patterns on the reverse side of stocking stitch (240). The simplest method is to work the pattern from a chart, counting the number of beads required and threading this number on to the yarn before commencing the knitting itself. Naturally if it is a large pattern a simpler method is to thread sufficient beads on to the yarn for one row of knitting, then thread a sufficient number of beads for the next row and so on, joining in the new yarn containing the beads for the particular row at the beginning of each row. Although this type of work is not much used today it does lend itself to trimming the yokes of evening jumpers and can prove a very effective form of decoration on a garment.

For this kind of knitting work as follows—

Purl 1 stitch in the ordinary way, draw up a bead and, leaving it at the front (purl side) of the work, purl the following stitch, draw up a second bead and purl the next stitch (241). Continue all across the row to obtain a solid row of beads across front of fabric.





When a pattern is desired the work is done from a chart, the beads being brought forward to the front of the work according to the design on the chart itself.

The second and every alternate rows in bead knitting are knitted.

The chart (242) shows a simple motif which could be used effectively in bead knitting; it is worked on 14 sts.

BOBBLE FABRICS

The principles of bobble knitting are given on page 26. These bobbles can be built up as simple all-over seedings or into geometrical shapes on a stocking stitch ground. They can also be used with a lacy stitch or combined

with cable patterns, for sports wear and traditional Tyrolean coat effects.

BOBBLE FABRIC, SIMPLE

Cast on a multiple of 6 sts., plus 1 st.

1st row: * K.3, m.b., k.2; rep. from * to last st., k.1.

2nd row: P. 3rd row: K.

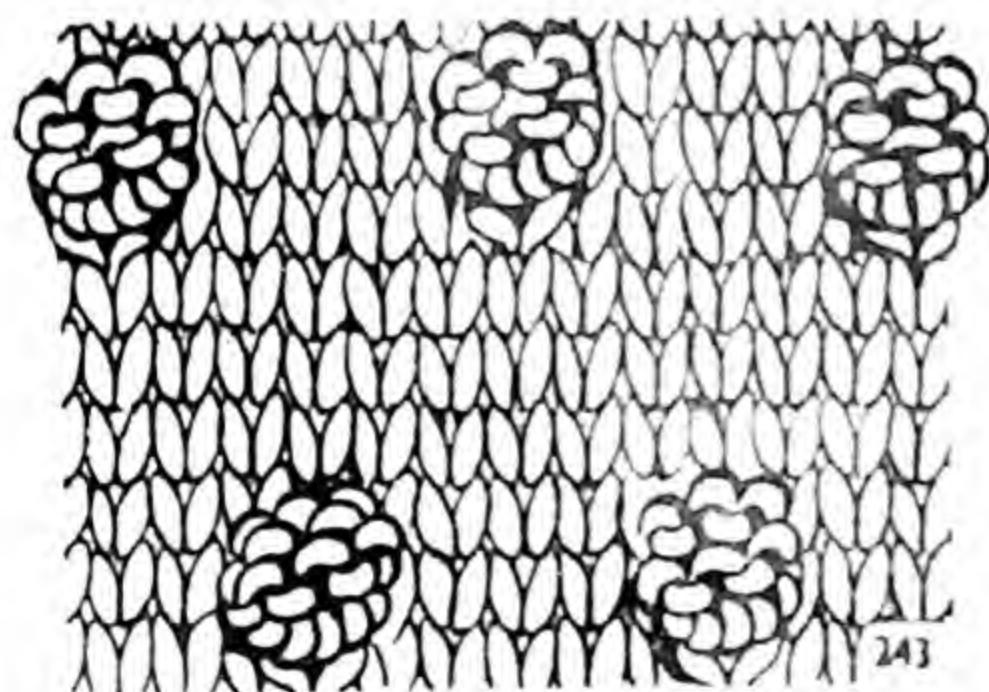
4th to 6th rows: Rep. 2nd and 3rd rows once then 2nd row once.

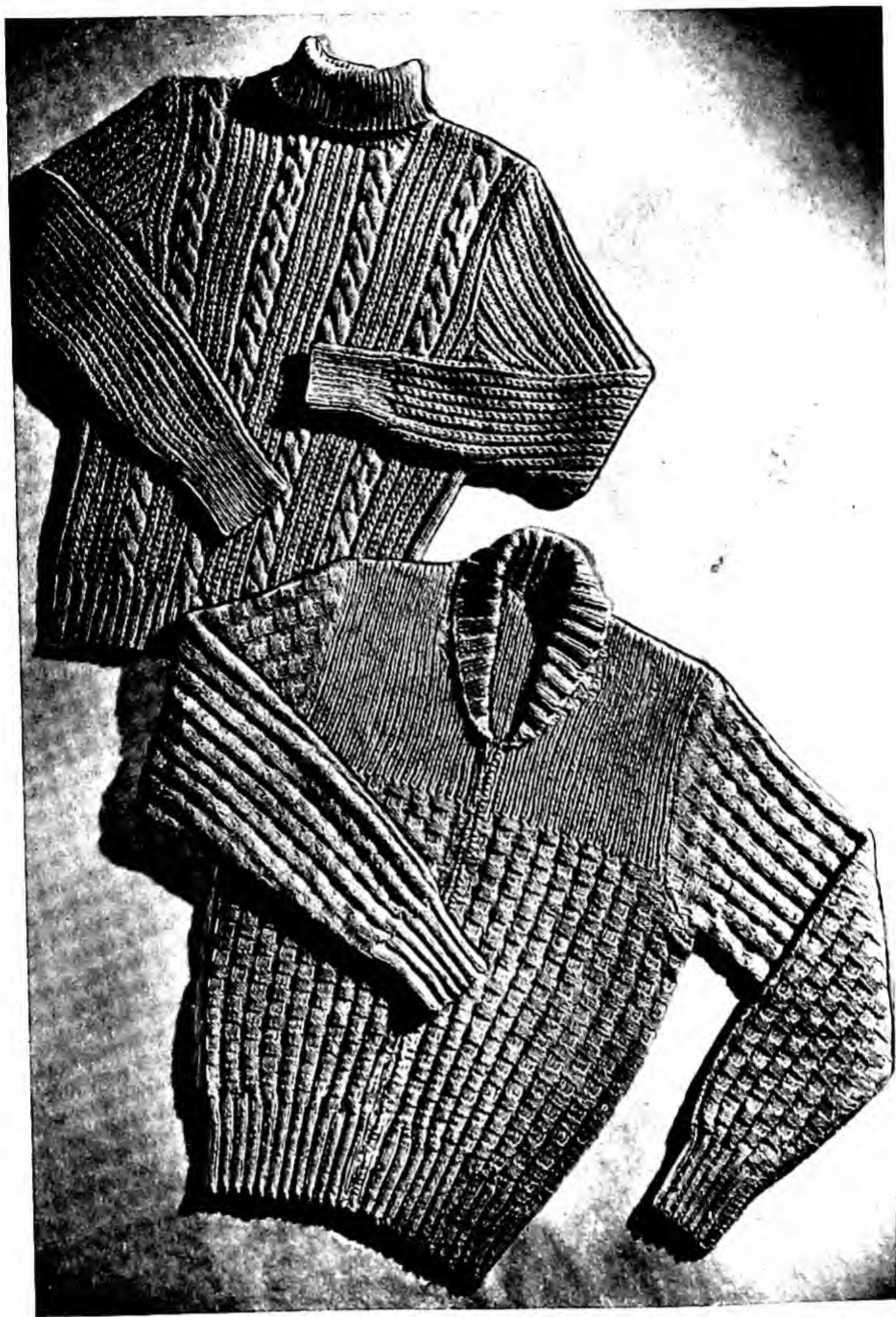
7th row: * M.b., k.5; rep. from * to last st., m.b.

8th to 12th rows: Rep. 2nd and 3rd rows twice, then 2nd row once.

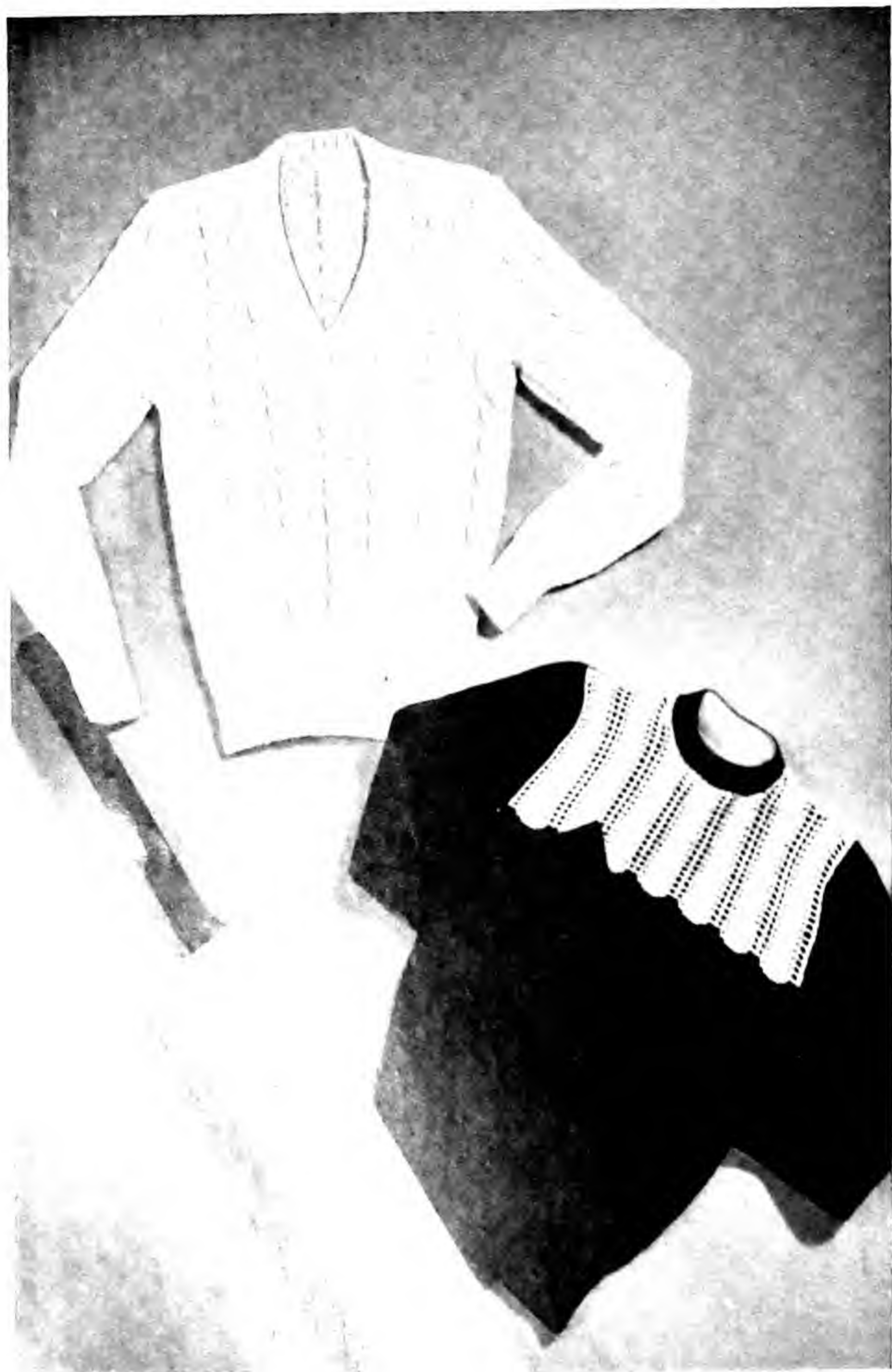
These 12 rows form the patt. (243).

It is quite easy to design bobble fabrics by graphing out the position of the bobbles as in (244).



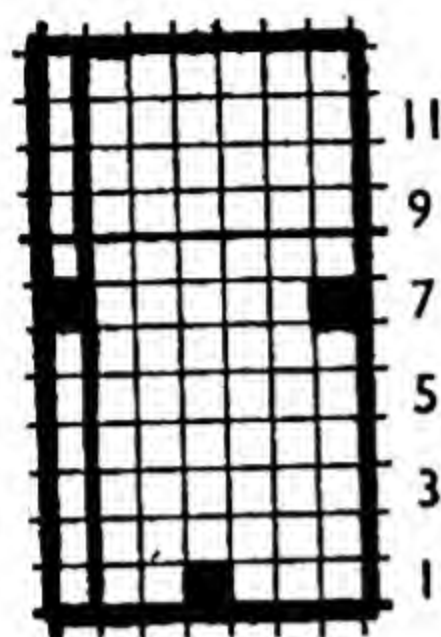


The instructions for the man's polo sweater, shown at the top, are given on page 408. The man's lumber jacket, in basket pattern with ribbed yoke, is on page 407.



*The garment at 200
instructions will be to
embossed can*

*is traditional sports sweater, the
335. The girl's jumper design in
as given on page 400.*



6 ST REPEAT.
LAST ST. K. ROW.
FIRST ST. P. ROW.

ODD ROWS—K.
EVEN ROWS—P.

KEY.

■ —BOBBLE 244

Remember every square in the graphs represents a stitch across the chart, and a row up the chart.

CABLE AND BOBBLE FABRIC

Cast on 19 sts.

1st row: C.4b., m.b., k.1, m.b., c.4f.

2nd row: P.19.

3rd row: K.9, m.b., k.9.

4th row: P.19.

These 4 rows form the patt. (245).

MIMOSA BOBBLE FABRIC

Cast on 41 sts.

1st row: (K.2 tog.) twice, k.8, (w.f., k.1) twice, p.1, (k.1, w.f.) twice, k.8, (sl.1, k.1, p.s.s.o) twice, k.b.1 (p.2, k.b.2) twice, p.2, k.b.1.

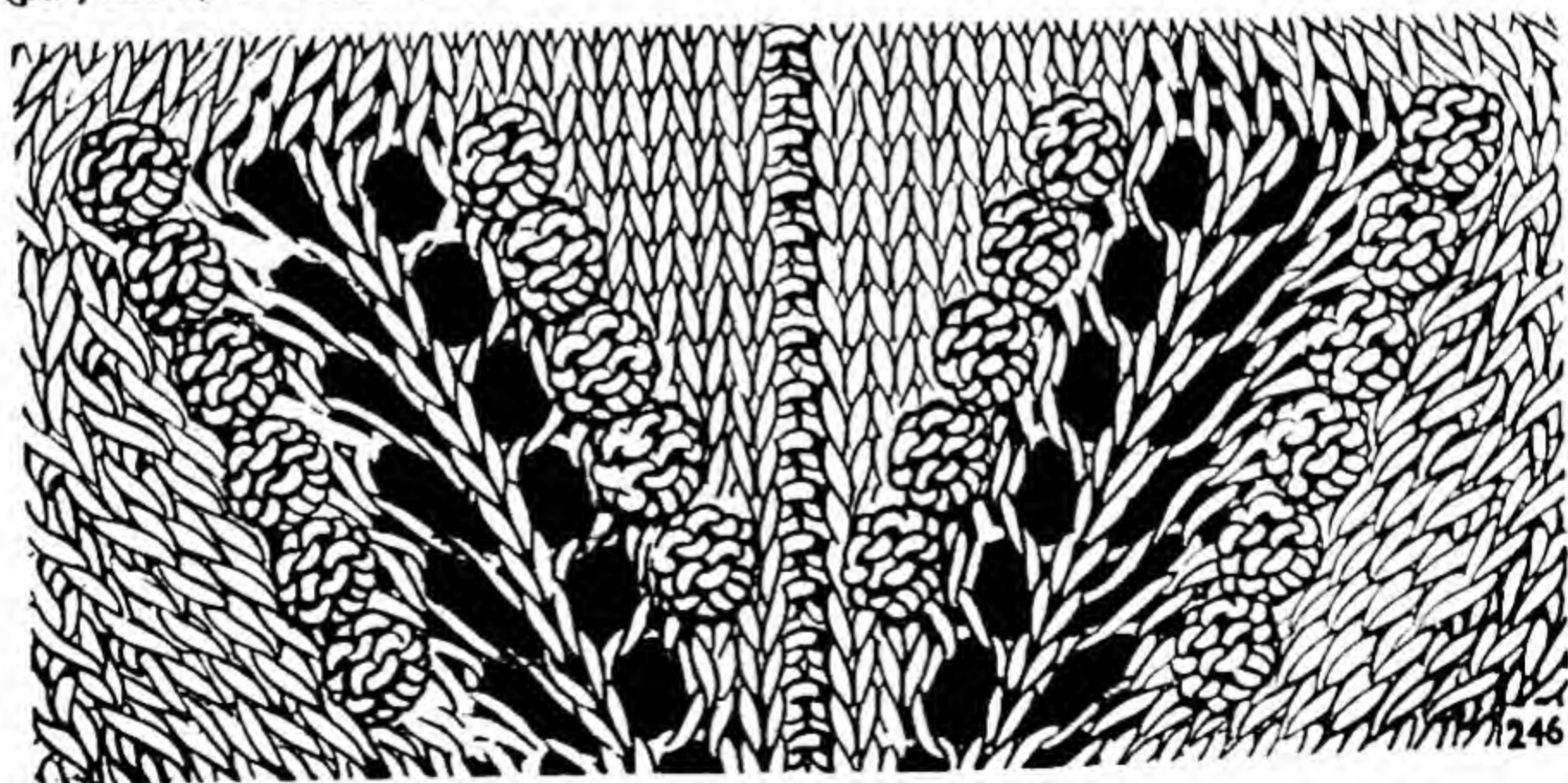
2nd and every alt. row: P.14, k.1, p.14, p.b.1, (k.2, p.b.2) twice, k.2, p.b.1.

3rd row: (K.2 tog.) twice, k.5, m.b., (k.1, w.f.) twice, k.2, p.1, k.2, (w.f., k.1) twice, m.b., k.5, (sl.1, k.1, p.s.s.o) twice, k.b.1, (p.2, k.b.2) twice, p.2, k.b.1.

5th row: (K.2 tog.) twice, k.4, m.b., (k.1, w.f.) twice, k.1, m.b., k.1, p.1, k.1, m.b., (k.1, w.f.) twice, k.1, m.b., k.4, (sl.1, k.1, p.s.s.o) twice, k.b.1, (p.2, k.b.2) twice, p.2, k.b.1.

7th row: (K.2 tog.) twice, k.3, m.b., (k.1, w.f.) twice, k.1, m.b., k.2, p.1, k.2, m.b., (k.1, w.f.) twice, k.1, m.b., k.3, (sl.1, k.1, p.s.s.o) twice, k.b.1, (p.2, k.b.2) twice, p.2, k.b.1.

9th row: (K.2 tog.) twice, k.2, m.b., (k.1, w.f.) twice, k.1, m.b., k.3, p.1, k.3, m.b., (k.1, w.f.) twice, k.1, m.b., k.2, (sl.1, k.1, p.s.s.o) twice, k.b.1, p.2, (k.b.2, p.2) twice, k.b.1.



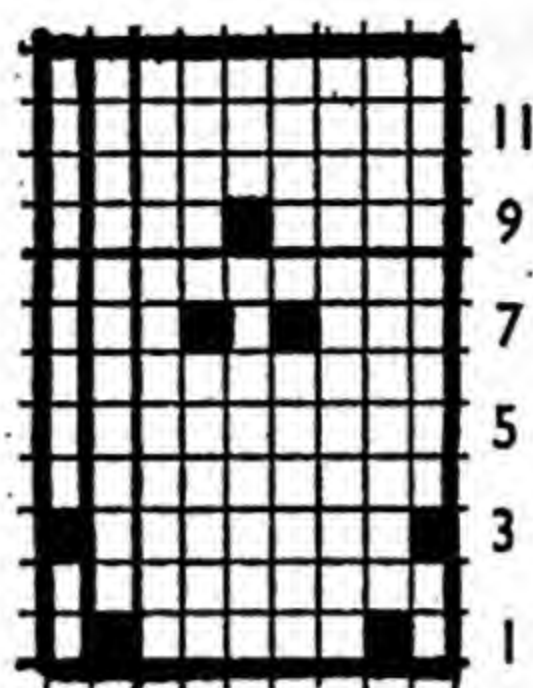
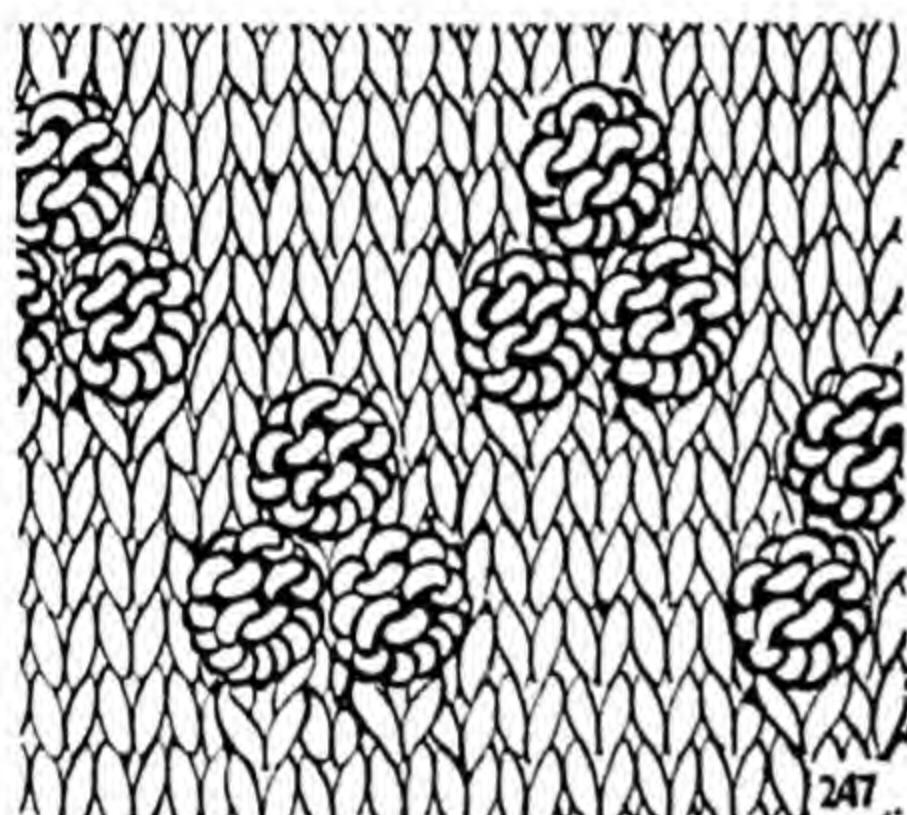
11th row: (K.2 tog.) twice, k.1, m.b., (k.1, w.f.) twice, k.1, m.b., k.4, p.1, k.4 m.b., (k.1, w.f.) twice, k.1, m.b., k.1, (sl. 1, k.1, p.s.s.o) twice, k.b.1, p.2, (k.b.2, p.2) twice, k.b.1.

13th row: (K.2 tog.) twice, m.b., (k.1, w.f.) twice, k.1, m.b., k.5, p.1, k.5, m.b., (k.1, w.f.) twice, k.1, m.b., (sl.1, k.1, p.s.s.o) twice, k.b.1, p.2, (k.b.2, p.2) twice, k.b.1.

15th row: K.14, p.1, k.14, k.b.1, p.2, (k.b.2, p.2) twice, k.b.1.

16th row: As 2nd row.

These 16 rows form the patt. (246).



↑ 8 STITCH REPEAT.

LAST ST. K. ROW.

FIRST ST. P. ROW.

248

ODD ROWS—K.

EVEN ROWS—P.

KEY. ■ —BOBBLE.

ROWS 1-12 INCL. FORM THE PATTERN.

TREFOIL MOTIF

This is another example of Bobble Fabric (247) in which three bobbles have been used to form the attractive trefoil motif.

It may be worked by following the graph (248). (See also *Bobble Fabric, Simple*).

BOHUS KNITTING

On the outskirts of Göteborg is the Bohus country where peasant knitters have developed a type of colour knitting peculiar to the small area they inhabit. In this type of knitting embossed effects are obtained by working some of the stitches in reverse stocking stitch on a stocking stitch ground. Another element in Bohus designs is their clever use of slip stitches to build up multi-colour effects in the finished fabrics.

SCANDINAVIAN RHAPSODY

Here is a typical example of Bohus knitting (249).

Cast on a multiple of 4 sts. plus 1 st.

1st row: Using blue and white, k.2 blue, * 1 white, 3 blue; rep. from * to last 3 sts., 1 white, 2 blue.

2nd row: Using blue, white and brown, p. * 1 white, 1 blue, 1 brown, 1 blue; rep. from * to last st., 1 white. Break off white.

3rd row: K. 2 blue, * 1 brown, 3 blue;



249

rep. from * to last 3 sts., 1 brown, 2 blue.

4th row: P. * 1 blue, 3 brown; rep. from * to last st., 1 blue.

5th row: * K. 1 blue, bring brown to front, p. 3 brown, take brown to back; rep. from * to last st., k. 1 blue. Break off brown.

6th row: Using red and white, p. * 1 red, 1 white; rep. from * to last st., 1 red.

7th row: K. * 1 red, 1 white; rep. from * to last st., 1 red. Break off red.

8th row: Using blue and white, p. 2 blue, * 1 white, 3 blue; rep. from * to last 3 sts., 1 white, 2 blue.

9th row: P. 2 blue, * take blue to back, k. 1 white, bring blue to front, p. 3 blue; rep. from * to last 3 sts., take blue to back, k. 1 white, bring blue to front, p. 2 blue.

10th row: Using brown and white, p. * 1 brown, 3 white; rep. from * to last st., 1 brown.

11th row: * K. 1 brown, bring white to front, p. 3 white, take white to back; rep. from * to last st., k. 1 brown. Break off brown.

12th row: As 8th row.

13th row: As 9th row.

14th row: As 6th row.

15th row: As 7th row. Break off white and red.

16th row: As 4th row.

17th row: As 5th row.

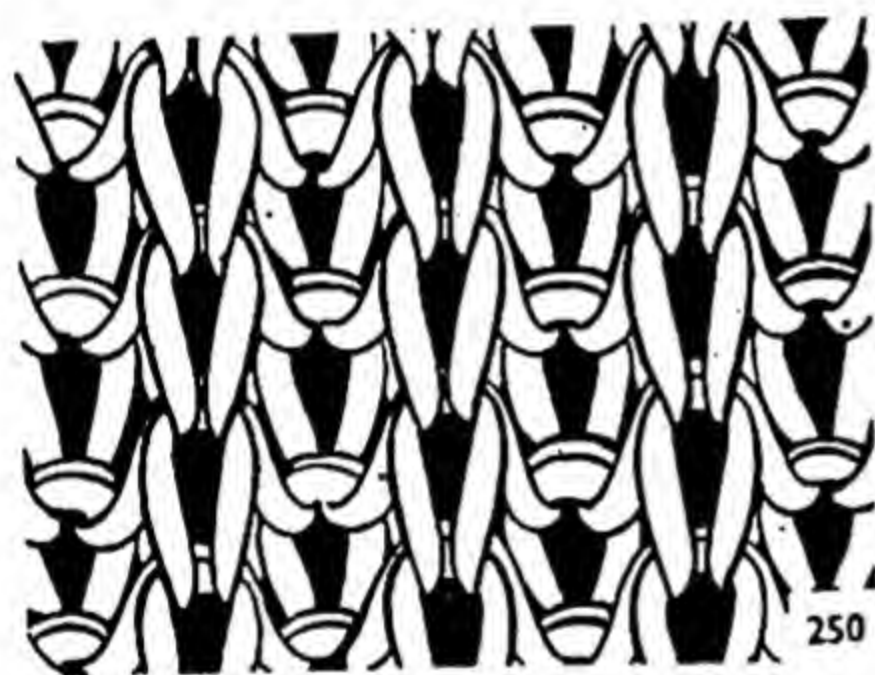
18th row: P. 2 blue, * 1 brown, 3 blue; rep. from * to last 3 sts., p. 1 brown, 2 blue.

19th row: Using blue, brown and white, k. * 1 white, 1 blue, 1 brown, 1 blue; rep. from * to last st., 1 white. Break off brown.

20th row: P. 2 blue, * 1 white, 3 blue; rep. from * to last 3 sts., 1 white, 2 blue.

These 20 rows complete the patt. and are repeated throughout.

BRIOCHE KNITTING



This is a type of knitting which produces a thicker fabric than ordinary knitting (250). The basic principle is a travelling thread which is worked in with the knitted stitch, the travelling thread always being worked on the "wool forward" principle, the wool forward always being followed by a slip stitch.

On the following row the slip stitch is always knitted together with the wool forward.

For brioche knitting the stitches are cast on in the ordinary way, but it is advisable to use a larger needle for the casting on than for the knitting itself. An even number of stitches is used.

In all brioche patterns the basic row (an increase row) after the cast-on row is as follows—

K.1, * w.f., sl.1 purlwise, k.1; rep. from * to last st., k.1. This row is never repeated but forms the foundation of the fabric to be produced.

The brioche principle is worked as follows—

K.1, * bring wool to front of needle,

251



252



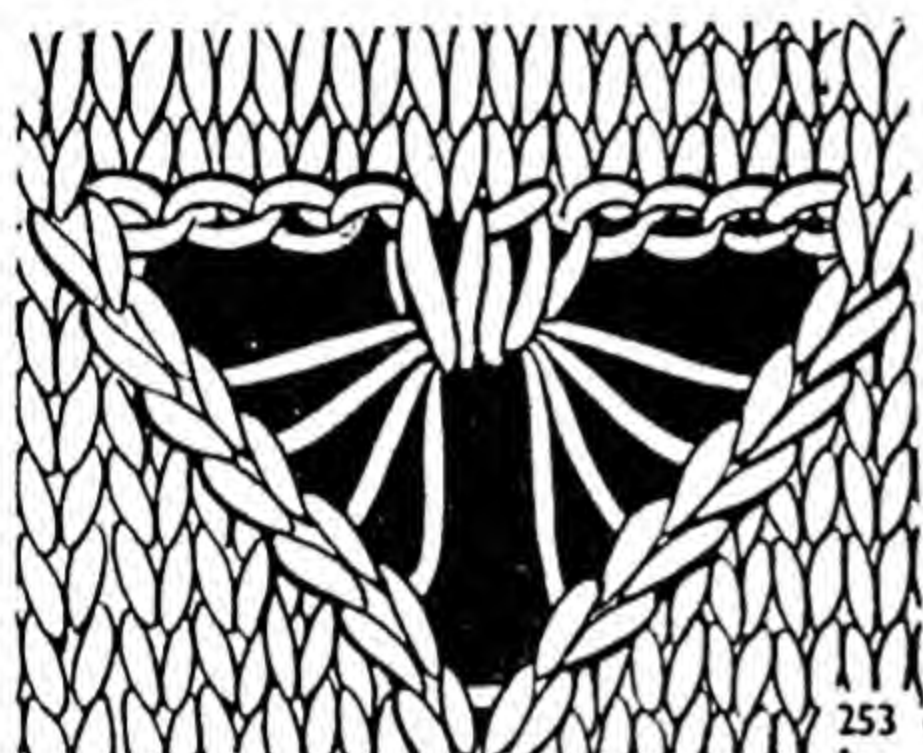
sl.1 purlwise (251), w.o.n., k.2 tog. (252); rep. from * to last st., k.1.

This row is repeated throughout ordinary Brioché knitting.

Before casting off, the sts. should be reduced to the number cast on by working as follows—

K.1, * k.1, k.2 tog., rep. from * to last st., k.1, across the last row.

BUTTERFLY STITCH



Butterfly stitch derives its name from the appearance of the finished stitch when it is worked in knitted fabric (253). The principle is to drop a stitch down a given number of rows, thus creating a ladderlike formation in the knitting. The ladders and stitch are then

placed on the left-hand needle and are all knitted together on the right-hand needle.

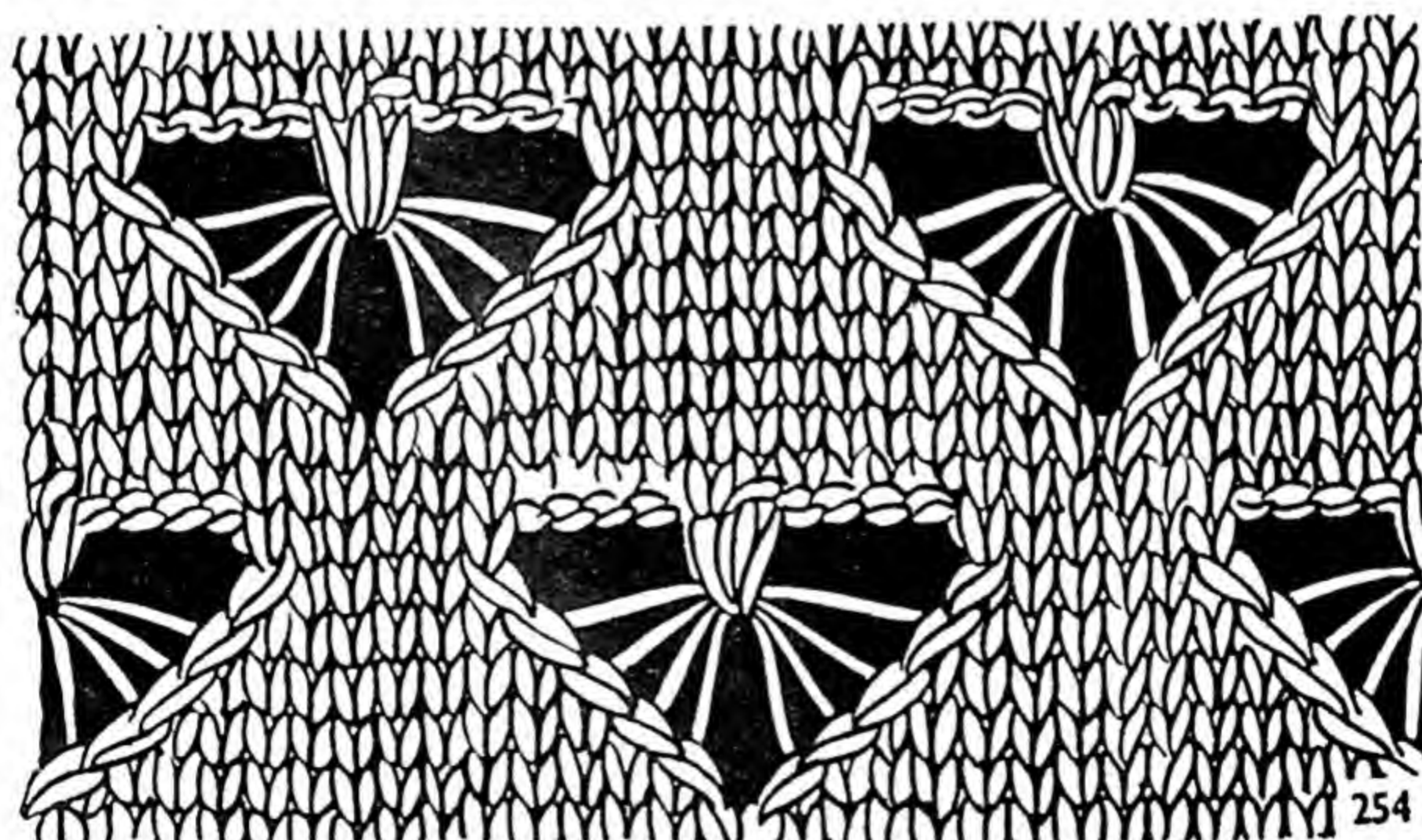
Here is a simple all-over butterfly fabric (254).

Cast on a multiple of 16 sts. plus 12 sts.

1st row: * K.4, k.2 tog., (w.f.) twice, k.2 tog. t.b.l., k.8; rep. from * to last 12 sts., k.4, k.2 tog., (w.f.) twice, k.2 tog. t.b.l., k.4.

2nd row: * P.3, p.2 tog. t.b.l., drop w.f.'s of previous row, (w.r.n.) twice, p.2 tog., p.7; rep. from * to last 12 sts., p.3, p.2 tog. t.b.l., drop w.f.'s of previous row, (w.r.n.) twice, p.2 tog., p.3.

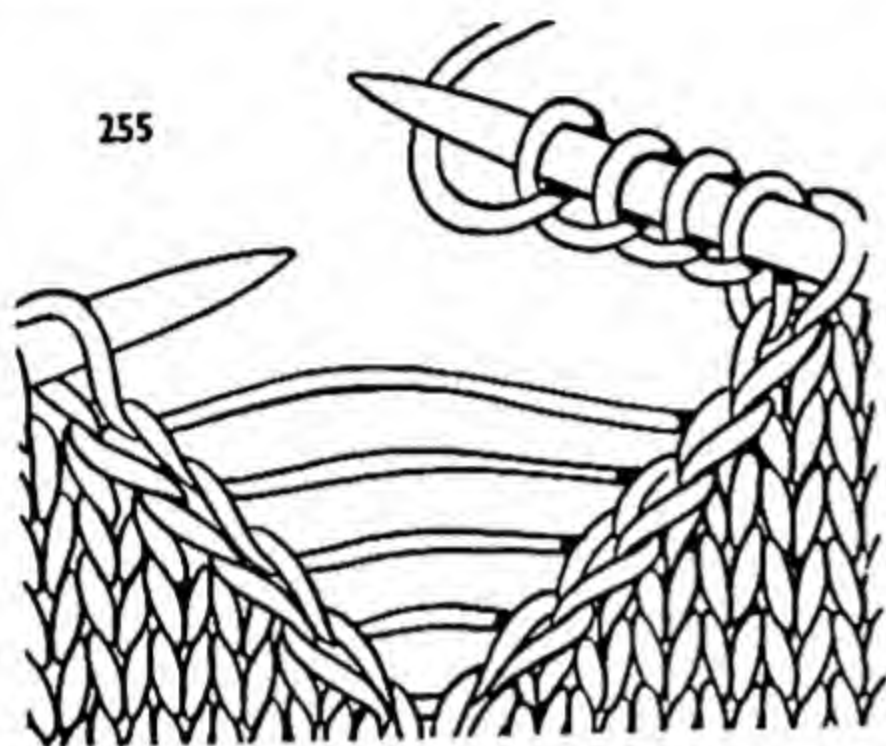
3rd row: * K.2, k.2 tog., drop w.r.n.'s of previous row, (w.f.) twice, k.2 tog. t.b.l., k.6; rep. from * to last 10 sts.,



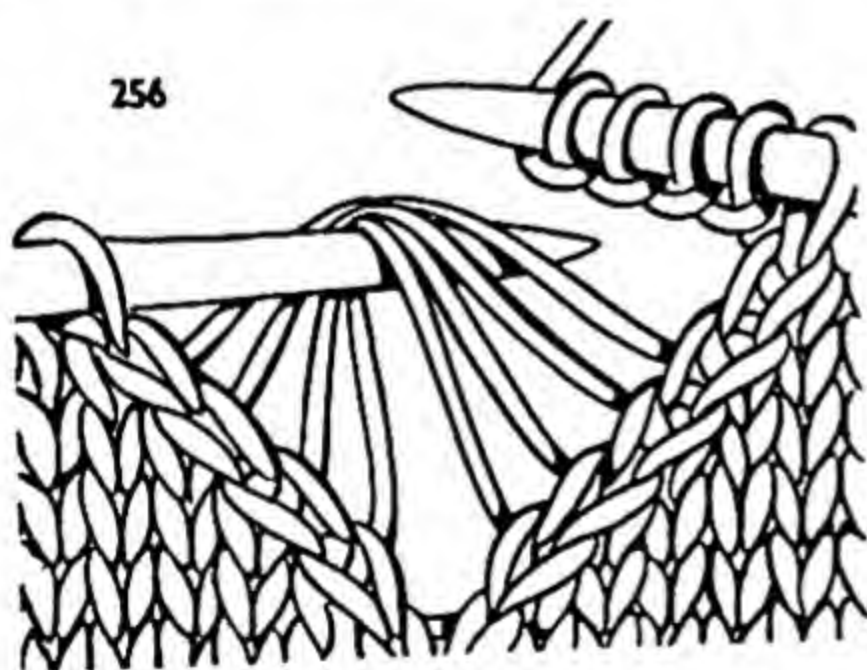
k.2, k.2 tog., drop w.r.n.'s of previous row, (w.f.) twice, k.2 tog. t.b.l., k.2.

4th row: * P.1, p.2 tog. t.b.l., drop w.f.'s of previous row, (w.r.n.) twice, p.2. tog., p.5; rep. from * to last 8 sts., p.1, p.2 tog. t.b.l., drop w.f.'s of previous row (w.r.n.) twice, p.2 tog., p.1.

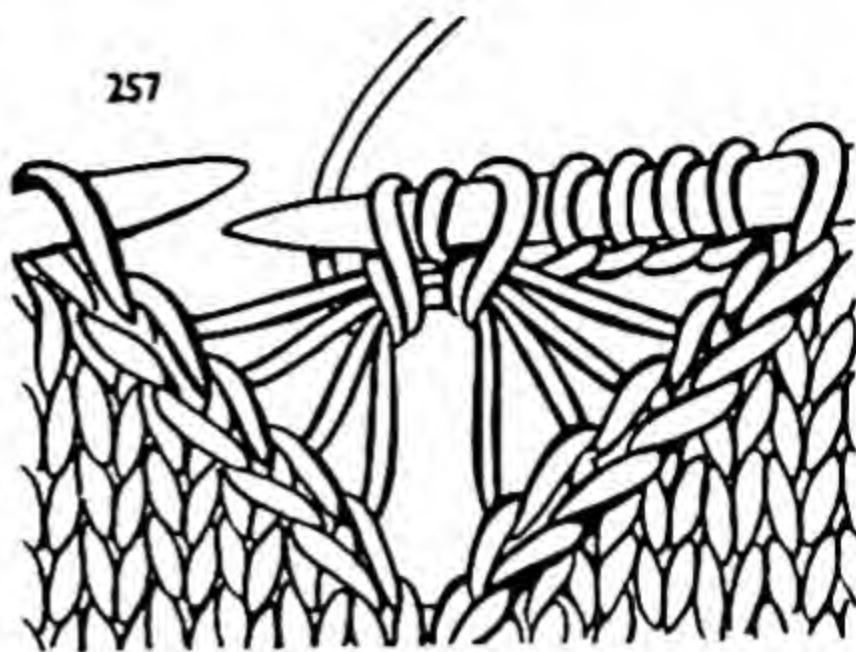
5th row: * K.2 tog., cast on 4 sts., drop w.r.n.'s of previous row (255). Work butterfly as follows—



Insert point of left-hand needle under 4 strands formed by dropped sts. (256). Insert right-hand needle under the 4 strands and k.1 st., w.f., insert point of right-hand needle under 4 strands again and k.1 st. (257), (this completes action referred to as "work butterfly").



Cast on 4 sts., k.2 tog. t.b.l., k.4; rep. from * to last 6 sts., k.2 tog., cast on 4 sts., drop w.r.n.'s of previous row, work butterfly, cast on 4 sts., k.2 tog. t.b.l.



6th row: * P.6, p.2 tog., p.9; rep. from * to last 13 sts., p.6, p.2 tog., p.5.

7th row: K.

8th row: P.

9th row: K.4, * k.8, k.2 tog., (w.f.) twice, k.2 tog. t.b.l., k.4; rep. from * to last 24 sts., k.8, k.2 tog., (w.f.) twice, k.2 tog. t.b.l., k.12.

10th row: P.1, * p.10, p.2 tog. t.b.l., drop w.f.'s of previous row, (w.r.n.) twice, p.2. tog.; rep. from * to last 27 sts., p.10, p.2 tog. t.b.l., drop w.f.'s of previous row, (w.r.n.) twice, p.2. tog., p.11.

11th row: K.2, * k.8, k.2 tog., drop w.r.n.'s of previous row, (w.f.) twice, k.2 tog. t.b.l.; rep. from * to last 24 sts., k.8, k.2 tog., drop w.r.n.'s of previous row, (w.f.) twice, k.2 tog. t.b.l., k.10.

12th row: P.3, * p.6, p.2 tog. t.b.l., drop w.f.'s of previous row, (w.r.n.) twice, p.2 tog.; rep. from * to last 21 sts., p.6, p.2 tog. t.b.l., drop w.f.'s of previous row, (w.r.n.) twice, p.2 tog., p.9.

13th row: K.4, * k.4, k.2 tog., cast on 4 sts., drop w.r.n.'s of previous row, work butterfly, cast on 4 sts., k.2 tog. t.b.l.; rep. from * to last 18 sts., k.4. k.2 tog., cast on 4 sts., drop w.r.n.'s of previous row, work butterfly, cast on 4 sts., k.2 tog. t.b.l., k.8.

14th row: P.5, * p.9, p.2 tog., p.6; rep. from * to last 7 sts., p.7.

15th row: K.

16th row: P.

These 16 rows form the patt.

CABLE FABRICS

The principles of cabling in knitting have already been dealt with (see *Cable Stitch*, page 30).

In applying these principles to knitted fabrics we often find that cables are combined with ribs, as these give an extremely attractive appearance to the finished fabric.

Here are a few examples of cable fabrics, and by studying these and the principles of cabling (page 30) many knitters will be able to design other types of cable fabric for themselves.

EMBOSSED MEDALLION CABLE

This cable has a double twist as shown in (258).

Cast on a multiple of 18 sts.

1st row: * K.2, p.3, k.b.2, k.4, k.b.2, p.3, k.2; rep. from * to end.

2nd and every alt. row:
* P.2, k.3, p.b.2, p.4, p.b.2, k.3, p.2; rep. from * to end.



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3rd row: * K.2, p.3, sl. 4 sts. on to a cable needle and leave at back of work, k.b.2, k. first 2 sts. from cable needle, bring cable needle to front of work and leave, k. next 2 sts., k.b.2 sts. from cable needle, p.3, k.2; rep. from * to end.

5th row: * K.2, p.3, k.b.2, k.4, k.b.2, p.3, k.2; rep. from * to end.

7th row: * K.2, p.3, k.b.2, c.2b, k.b.2, p.3, k.2; rep. from * to end.

9th row: As 3rd row.

11th to 15th rows: As 5th to 9th rows.

16th row: As 4th row.

Rows 5 to 16 incl. form the patt. (259).

LADDER AND CABLE

Cast on a multiple of 12 sts. plus 8 sts.

1st row: * P.2, k.4, p.2, k.2 tog., (w.f.) twice, k.2 tog. t.b.l.; rep. from * to



259



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last 8 sts., p.2, k.4, p.2.

2nd row: * K.2, p.4, k.2, p.2, k.1, p.1; rep. from * to last 8 sts., k.2, p.4, k.2.

3rd row: * P.2, c.2f., p.2, k.2 tog., (w.f.) twice, k.2 tog. t.b.l.; rep. from * to last 8 sts., p.2, c.2f., p.2.

4th row: As 2nd row.

5th and 6th rows: As 1st and 2nd rows.

These 6 rows form the patt. (260).

LATTICE CABLE, FANCY

Cast on a multiple of 14 sts.

1st row: * K.1, p.3, k.2, p.2, k.2, p.3, k.1; rep. from * to end.

2nd row: * P.1, k.3, p.2, k.2, p.2, k.3, p.1; rep. from * to end.

3rd to 6th rows: Rep. 1st and 2nd rows twice.

7th row: * K.1, p.3, tw.2; p.2, tw.2, p.3, k.1; rep. from * to end.

8th row: As 2nd row.

9th row: * K.1, p.2, cr.1b., (cross 1 back as follows—sl. next st. on to cable needle and leave at back of work, k. next st., p. st. from cable needle), cr.1f., (cross 1 front as follows—sl. next st. on to cable needle and leave at front of work, p. next st., k. st. from cable needle), cr. 1b., cr.1f., p.2, k.1.

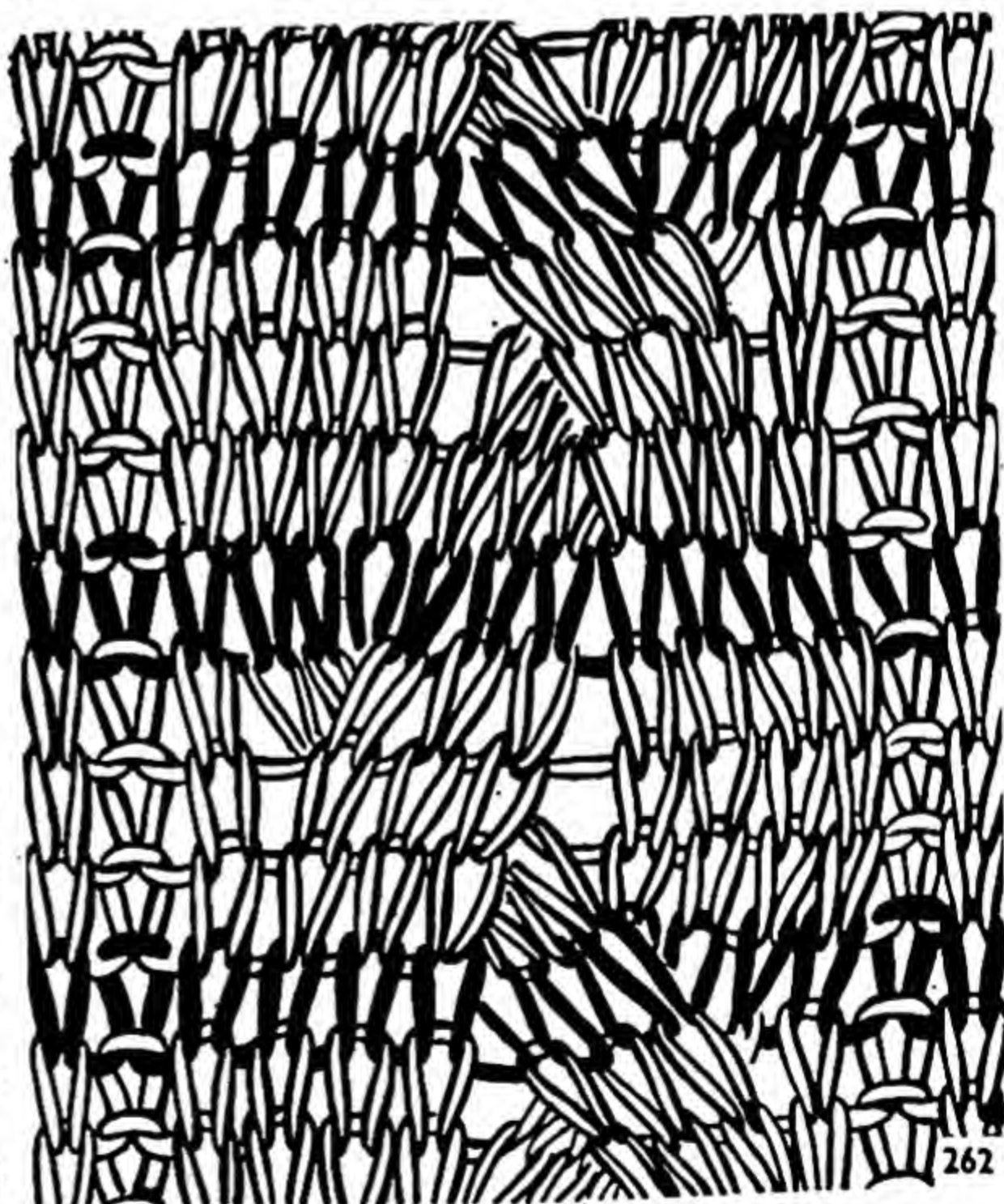
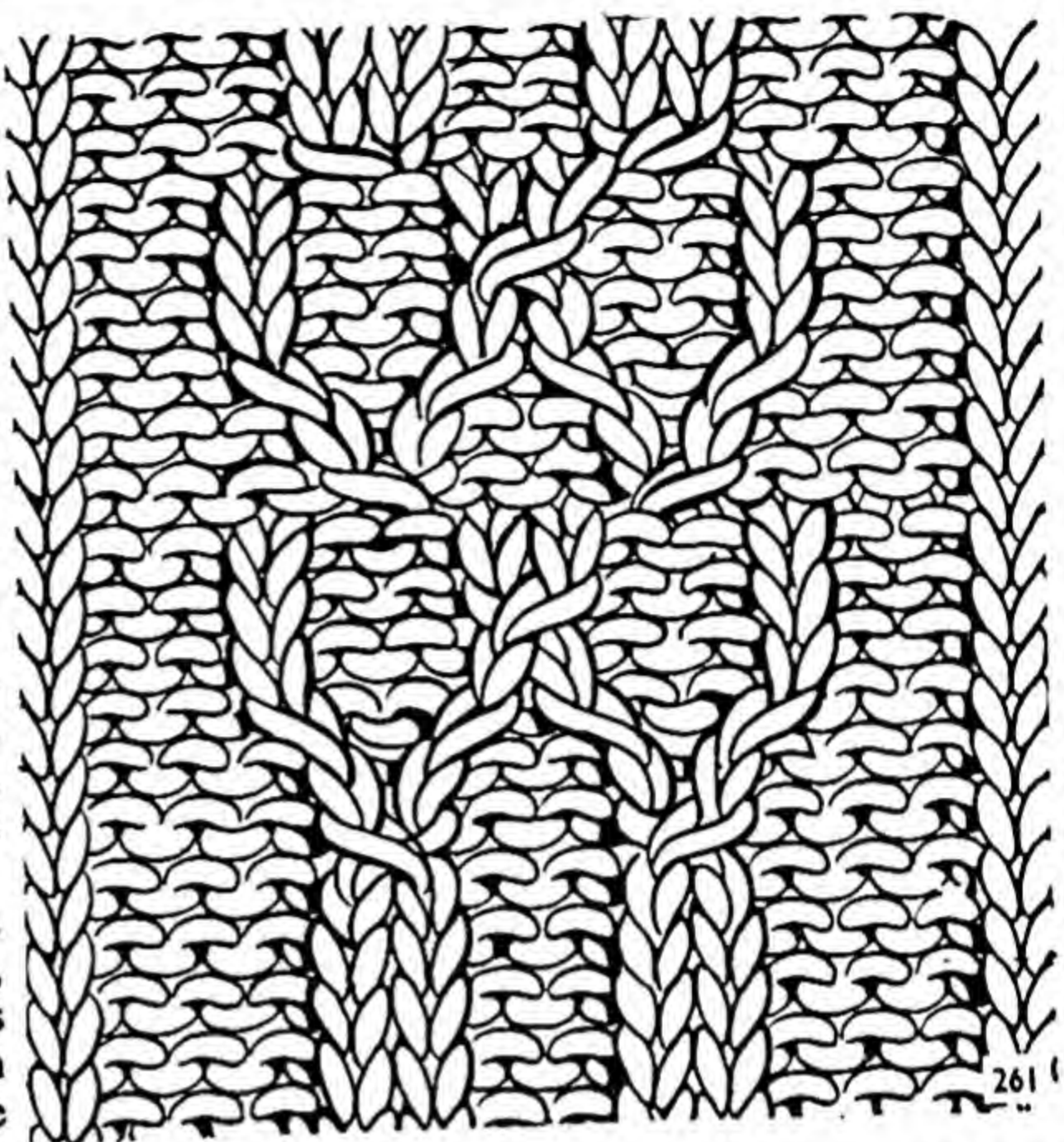
10th row: * (P.1, k.2) twice, p.1, (p.1, k.2) twice, p.1; rep. from * to end.

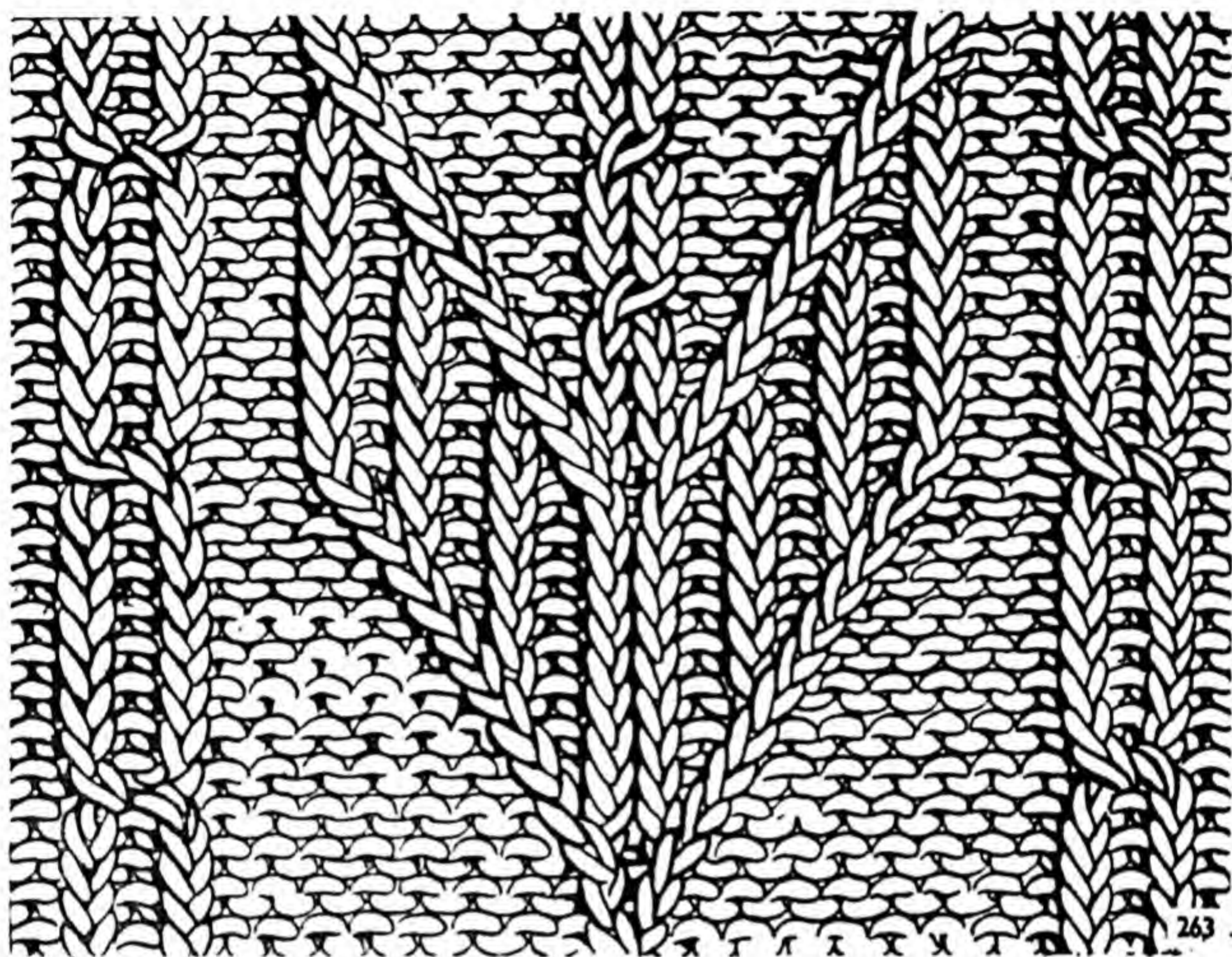
11th row: * (K.1, p.2) twice, tw.2, (p.2, k.1) twice; rep. from * to end.

12th row: * (P.1, k.2) twice, p.2, (k.2, p.1) twice; rep. from * to end.

13th to 18th rows: As 7th to 12th rows.

19th and 20th rows: As 7th and 8th rows. These 20 rows form the patt. (261).





LEAF CABLE

Cast on multiple of 15 sts.

1st row: * K.1, p.1, k.11, p.1, k.1; rep. from * to end.

2nd and every alt. row: * P.1, k.1, p.11, k.1, p.1; rep. from * to end.

3rd row: * K.1, p.1, k.1, c.3f., k.4, p.1, k.1; rep. from * to end.

5th row: As 1st row.

7th row: * K.1, p.1, k.4, c.3b., k.1, p.1, k.1; rep. from * to end.

8th row: As 2nd row.

These 8 rows form the patt. (262).

MEDALLION AND CABLE PATTERN

A delightful motif in which twist and cable twists are used to create a very charming design (263).

Cast on a multiple of 28 sts.

1st row: P.2, k.b.1, p.1, k.b.1, p.8, cr.1f. (cross 1 front by working across next 2 sts. as follows—sl. next st. on to cable needle and leave at front of work, k.b. next st., k.b. st. on cable needle), p.8, k.b.1, p.1, k.b.1, p.2.

2nd row: K.2, p.b.1, k.1, p.b.1, k.8, p.b.2, k.8, p.b.1, k.1, p.b.1, k.2.

3rd row: P.2, k.b.1, p.1, k.b.1, p.7, cr.1b. (cross 1 back as cr.1f., but leave cable needle at back of work), cr.1f., p.7, k.b.1, p.1, k.b.1, p.2.

4th row: K.2, p.b.1, k.1, p.b.1, k.7, p.b.4, k.7, p.b.1, k.1, p.b.1, k.2.

5th row: P.2, cr.3f. (cross 3 front (264) by working across next 3 sts., as follows—sl. next 2 sts. on to a cable needle and leave at front of work, k.b. next st., sl. last st. on cable needle on to left-hand needle, p. next st., k.b. st. on cable needle), p.6, tw.1b (twist 1 back as follows—sl. next st. on to a cable needle and leave at back of work, k.b. next st., p. st. on cable needle), k.b.2, tw.1f. (twist 1 front as follows—sl. next st. on to a cable needle and leave at front of work, p. next st., k.b. st. on cable needle), p.6, cr.3f., p.2.

6th row: K.2, p.b.1, k.1, p.b.1, k.6, p.b.1, k.1, p.b.2, k.1, p.b.1, k.6, p.b.1, k.1, p.b.1, k.2.

7th row: P.2, k.b.1, p.1, k.b.1, p.5.

cr.1b., p.1, k.b.2, p.1, cr.1f., p.5, k.b.1, p.1, k.b.1, p.2.

8th row: K.2, p.b.1, k.1, p.b.1, k.5, (p.b.2, k.1) twice, p.b.2, k.5, p.b.1, k.1, p.b.1, k.2.

9th row: P.2, k.b.1, p.1, k.b.1, p.4, tw.1b., k.b.1, p.1, k.b.2, p.1, k.b.1, tw.1f., p.4, k.b.1, p.1, k.b.1, p.2.

10th row: K.2, p.b.1, k.1, p.b.1, k.4, (p.b.1, k.1) twice, p.b.2, (k.1, p.b.1) twice, k.4, p.b.1, k.1, p.b.1, k.2.

11th row: P.2, k.b.1, p.1, k.b.1, p.3, cr.1b., p.1, k.b.1, p.1, k.b.2, p.1, k.b.1, p.1, cr.1f., p.3, k.b.1, p.1, k.b.1, p.2.

12th row: K.2, p.b.1, k.1, p.b.1, k.3, (p.b.2, k.1, p.b.1, k.1) twice, p.b.2, k.3, p.b.1, k.1, p.b.1, k.2.

13th row: P.2, cr.3f., p.2, tw.1b., k.b.1, p.1, k.b.1, cr.1b., cr.1f., k.b.1, p.1, k.b.1, tw.1f., p.2, cr.3f., p.2.

14th row: K.2, p.b.1, k.1, p.b.1, k.2, (p.b.1, k.1) twice, p.b.6, (k.1, p.b.1) twice, k.2, p.b.1, k.1, p.b.1, k.2.

15th row: P.2, k.b.1, p.1, k.b.1, p.2, (k.b.1, p.1) twice, tw.1b., k.b.2, tw.1f., (p.1, k.b.1) twice, p.2, k.b.1, p.1, k.b.1, p.2.

16th row: K.2, p.b.1, k.1, p.b.1, k.2, (p.b.1, k.1) 3 times, p.b.2, (k.1, p.b.1) 3 times, k.2, p.b.1, k.1, p.b.1, k.2.

17th row: (P.2, k.b.1, p.1, k.b.1) twice, tw.1b., p.1, cr.1b., p.1, tw.1f., (k.b.1, p.1, k.b.1, p.2) twice.

18th row: K.2, p.b.1, k.1, p.b.1, k.2, p.b.1, k.1, (p.b.2, k.2) twice, p.b.2, k.1, p.b.1, k.2, p.b.1, k.1, p.b.1, k.2.

19th row: P.2, k.b.1, p.1, k.b.1, p.2, k.b.1, p.1, tw.1b., p.2, k.b.2, p.2, tw.1f., p.1, k.b.1, p.2, k.b.1, p.1, k.b.1, p.2.

20th row: (K.2, p.b.1, k.1, p.b.1) twice, k.3, p.b.2, k.3, (p.b.1, k.1, p.b.1, k.2) twice.

21st row: P.2, cr.3f., p.2, k.b.1, tw.1b., p.3, cr.1b., p.3, tw.1f., k.b.1, p.2, cr.3f., p.2.

22nd row: K.2, p.b.1, k.1, p.b.1, k.2, (p.b.2, k.4) twice, p.b.2, k.2, p.b.1, k.1, p.b.1, k.2.

23rd row: P.2, k.b.1, p.1, k.b.1, p.2, cr.1f., p.4, k.b.2, p.4, cr.1b., p.2, k.b.1, p.1, k.b.1, p.2.

24th row: As 22nd row.

25th row: P.2, k.b.1, p.1, k.b.1, p.2, k.b.1, tw.1f., p.3, cr.1b., p.3, tw.1b., k.b.1, p.2, k.b.1, p.1, k.b.1, p.2.

26th row: As 20th row.

27th row: P.2, k.b.1, p.1, k.b.1, p.2, k.b.1, p.1, cr.1f., p.2, k.b.2, p.2, cr.1b., p.1, k.b.1, p.2, k.b.1, p.1, k.b.1, p.2.

28th row: As 18th row.

29th row: P.2, cr.3f., p.2, k.b.1, p.1, k.b.1, tw.1f., p.1, cr.1b., p.1, tw.1b., k.b.1, p.1, k.b.1, p.2, cr.3f., p.2.

30th row: As 16th row.

31st row: P.2, k.b.1, p.1, k.b.1, p.2, (k.b.1, p.1) twice, cr.1f., k.b.2, cr.1b., (p.1, k.b.1) twice, p.2, k.b.1, p.1, k.b.1, p.2.

32nd row: As 14th row.

33rd row: P.2, k.b.1, p.1, k.b.1, p.2, tw.1f., k.b.1, p.1, k.b.1, tw.1f., tw.1b., k.b.1, p.1, k.b.1, tw.1b., p.2, k.b.1, p.1, k.b.1, p.2.

34th row: As 12th row.

35th row: P.2, k.b.1, p.1, k.b.1, p.3, tw.1f., p.1, k.b.1, p.1, k.b.2, p.1, k.b.1, p.1, tw.1b., p.3, k.b.1, p.1, k.b.1, p.2.

36th row: As 10th row.

37th row: P.2, cr.3f., p.4, tw.1f., k.b.1, p.1, k.b.2, p.1, k.b.1, tw.1b., p.4, cr.3f., p.2.

38th row: As 8th row.

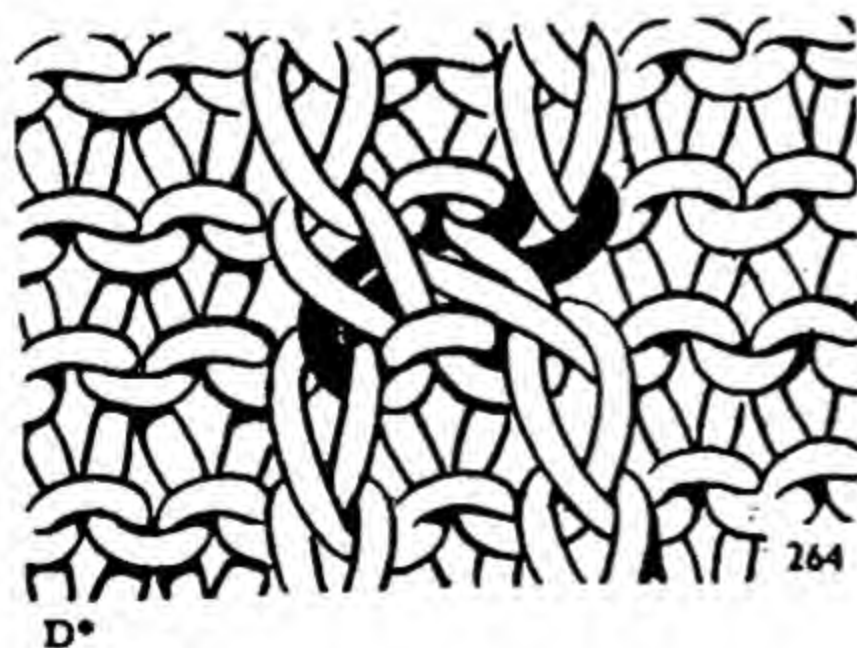
39th row: P.2, k.b.1, p.1, k.b.1, p.5, tw.1f., p.1, k.b.2, p.1, tw.1b., p.5, k.b.1, p.1, k.b.1, p.2.

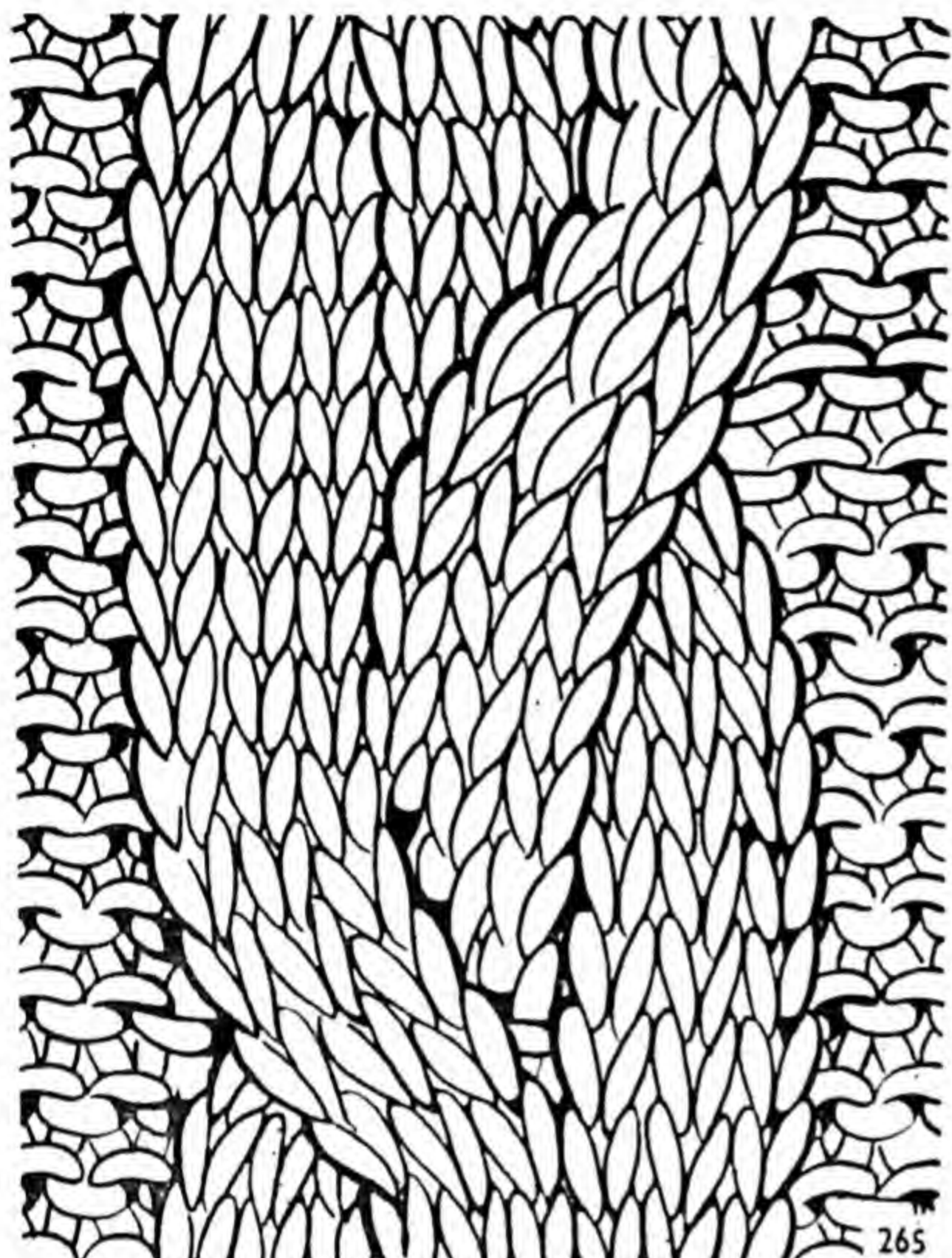
40th row: As 6th row.

41st row: P.2, k.b.1, p.1, k.b.1, p.6, tw.1f., k.b.2, tw.1b., p.6, k.b.1, p.1, k.b.1, p.2.

42nd row: As 4th row.

43rd row: P.2, k.b.1, p.1, k.b.1, p.7, tw.1f., tw.1b., p.7, k.b.1, p.1, k.b.1, p.2.





from * to end.

7th to 10th rows: As 1st to 4th rows.

11th row: * P.2, c 3b., k.3, p.2; rep. from * to end.

12th row: As 2nd row.

These 12 rows form the patt. (265).

TWIST AND CABLE FABRIC

The "twist 2" and "twist 3" principle referred to on page 88 can be used to give an attractive emphasis to cable fabrics. Here is a simple example using twist 2 and an ordinary cable.

Cast on 16 sts.

1st row: P.2, tw.2, p.1, k.6, p.1, tw.2, p.2.

2nd row: K.2, p.2, k.1, p.6, k.1, p.2, k.2.

3rd and 4th rows: As 1st and 2nd rows.

44th row: As 2nd row.

45th row: P.2, cr.3f., p.8, cr.1f., p.8, cr.3f., p.2.

46th row: K.2, p.b.1, k.1, p.b.1, k.18, p.b.1, k.1, p.b.1, k.2.

47th row: P.2, k.b.1, p.1, k.b.1, p.18, k.b.1, p.1, k.b.1, p.2.

48th row: As 46th row.
These 48 rows form the patt.

ROPE CABLE

Cast on a multiple of 13 sts.

1st row: * P.2, k.9, p.2; rep. from * to end.

2nd and every alt. row: * K.2, p.9, k.2; rep. from * to end.

3rd row: As 1st row.

5th row: * P.2, k.3, c.3f., p.2; rep.



5th row: P.2, tw.2, p.1, c.3f., p.1, tw.2, p.2. 6th row: As 2nd row.

7th and 8th rows: As 1st and 2nd rows. These 8 rows form patt. (266).

WHEAT EAR CABLE AND TWIST

A fabric which shows the use of a tw.3 (page 88) combined with the Wheat Ear Cable principle.

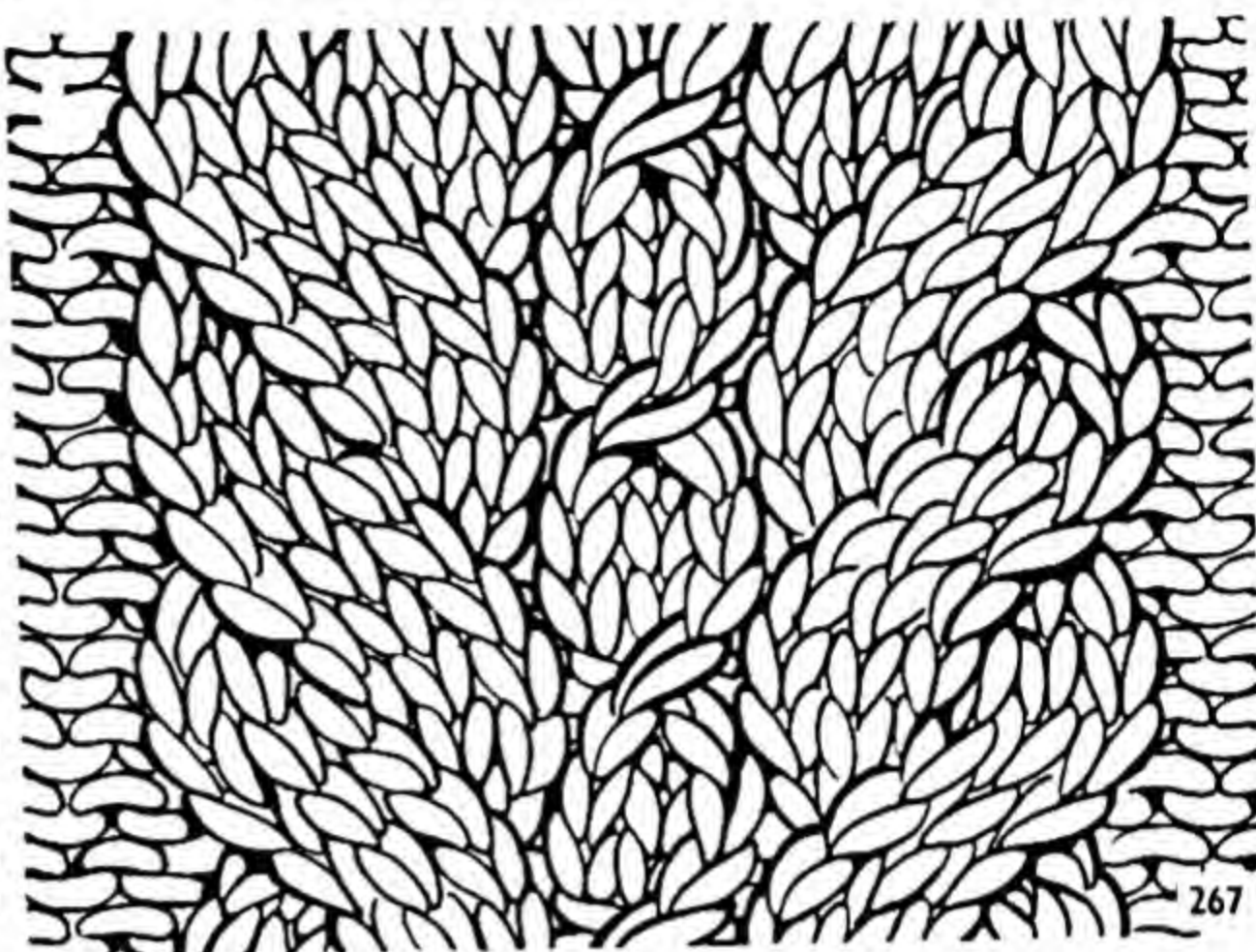
Cast on 19 sts.

1st row: P.2, k.6, tw.3, k.6, p.2.

2nd row: K.2, p.15, k.2.

3rd row: P.2, c.3b., k.3, c.3f., p.2.

4th row: K.2, p.15, k.2. These 4 rows form the patt. (267).



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CHECK PATTERNS

Simple checks can be made by casting on multiples of 6, 8 or 10 stitches and, if a multiple of 10 is used, working in blocks of 5 knit and 5 purl for 5 rows then reversing the blocks so that the purl block falls over the knit block and the knit block over the purl block for the same number of rows.

Here are a few typical examples of simple check patterns—

BASKET CHECK, MULTIPLE OF EIGHT

Cast on a multiple of 8 sts.

1st to 4th rows: * P.4, k.4; rep. from * to end.

5th to 8th rows: * K.4, p.4; rep. from * to end.

These 8 rows form the patt. (268).

BASKET CHECK, FANCY

Cast on a multiple of 8 sts.

1st to 4th rows: * P.4, k.4; rep. from * to end.

5th and 6th rows: * K.4, p.4; rep. from * to end.

7th and 8th rows: P.4, k.4; rep. from * to end.

9th and 10th rows: As 5th and 6th rows.

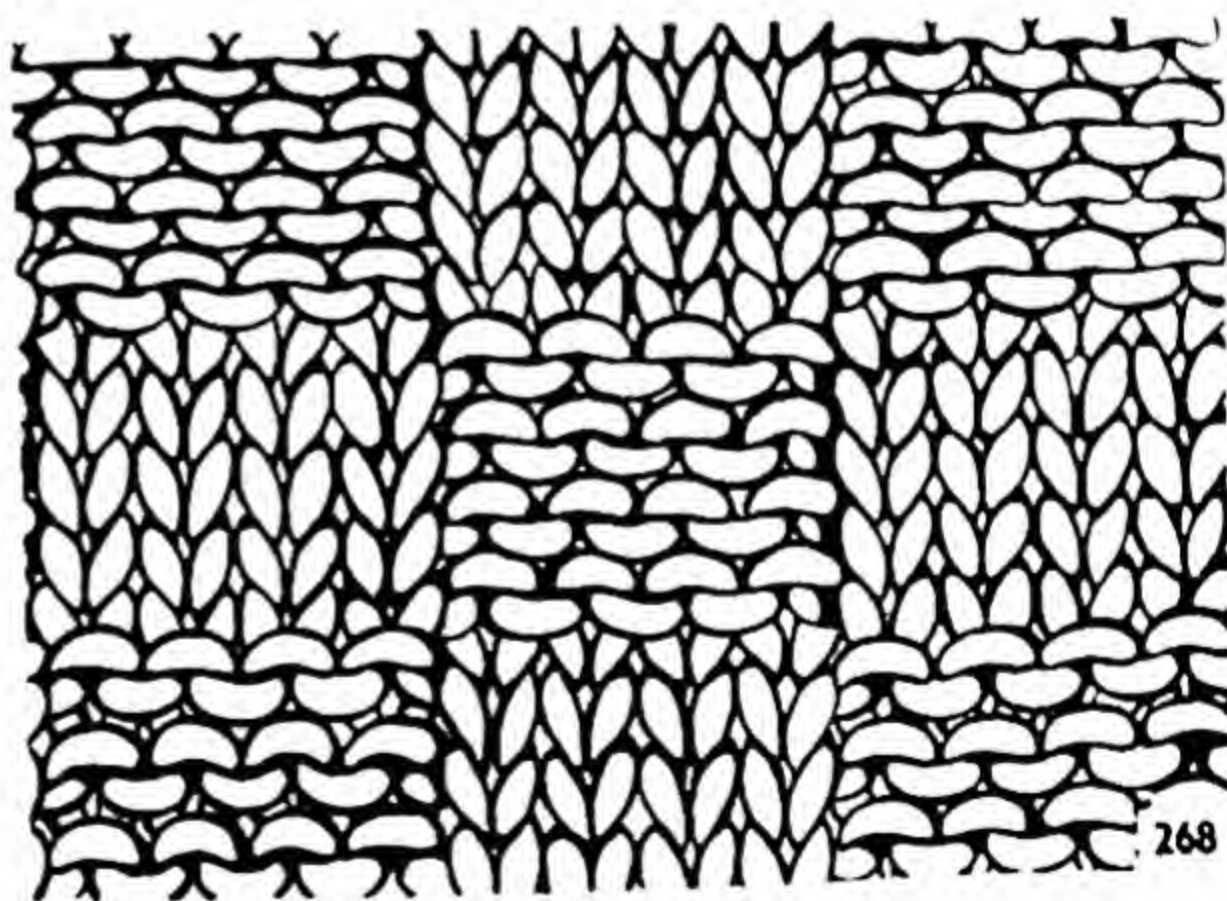
These 10 rows form the patt. (269).

ELONGATED AND DICE CHECK

For elongated or fancy checks the number of rows on the blocks in the check are varied. Here is a simple example of this—

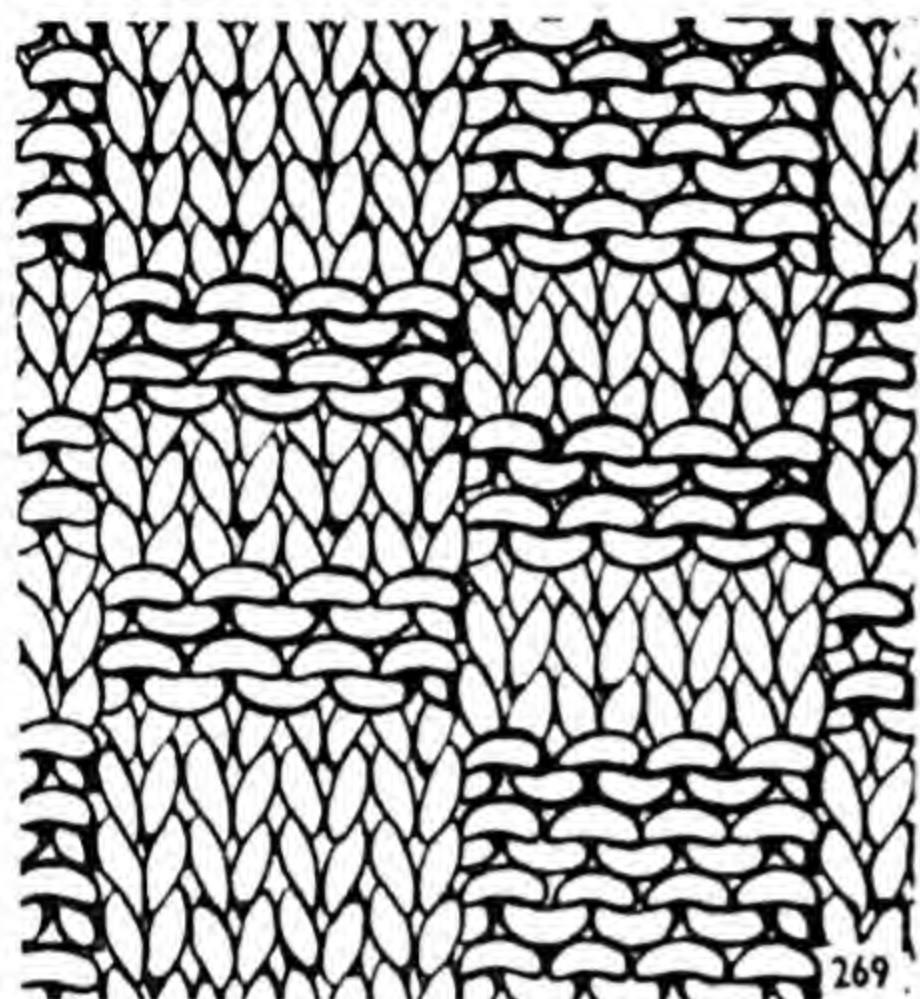
Cast on a multiple of 4 sts.

1st to 4th rows: * P.2, k.2; rep. from * to end.



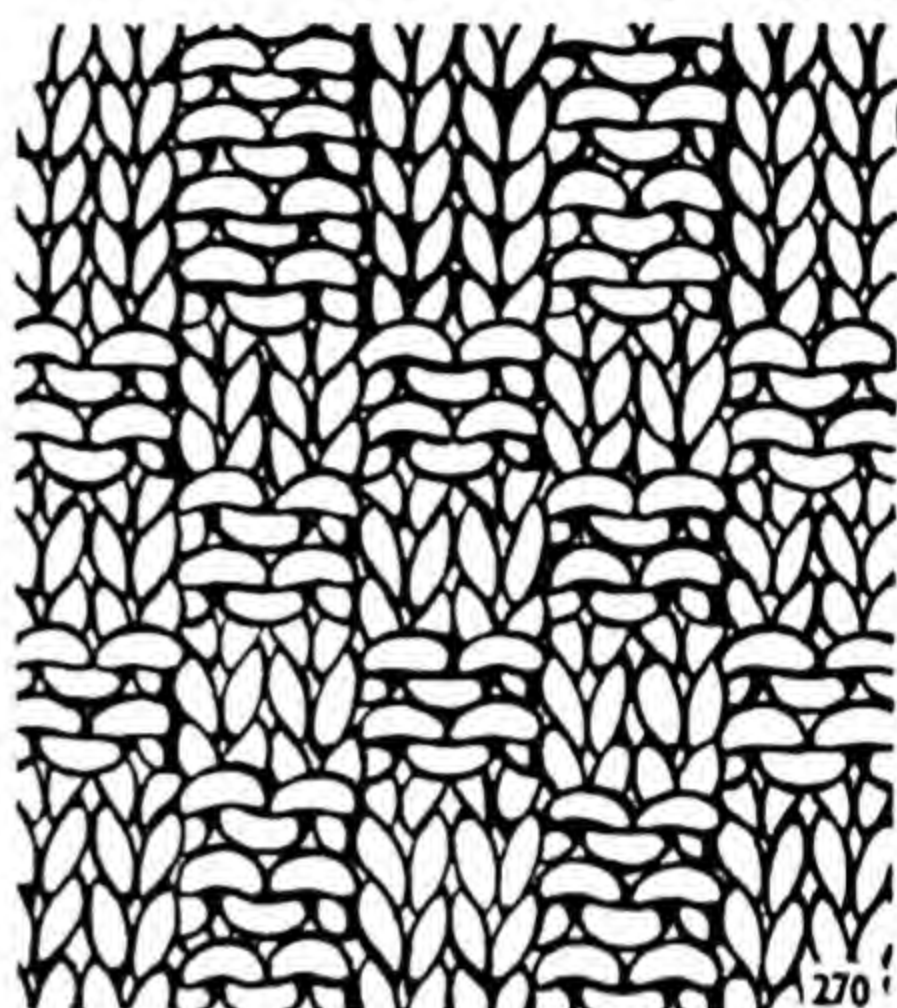
268

5th and 6th rows: * K.2, p.2; rep. from * to end. 7th and 8th rows: * P.2, k.2; rep. from * to end.



9th and 10th rows: As 5th and 6th rows.

These 10 rows form the patt. (270).



DESIGNING FABRICS

It is a comparatively simple matter for a knitter to design her own stitches and fabrics once the principles underlying the production of the fabrics have been understood.

There are one or two points which must always be borne in mind. The first is that generally speaking any increases worked on the repeat of a pattern in any row must be balanced out by appropriate decreases. The second is that care must be taken to work out a clear repeat of the pattern.

In fabrics which move from a central double decrease, i.e., where the "sl.1, k.2 tog., p.s.s.o." principle is used, it is often necessary to have a single increase at the beginning and end of each row, thus preserving the balance of stitches throughout the production of the fabric.

There is one other point which must be emphasized. In certain types of fabric, mainly where an embossed motif is worked on the surface of the fabric, the increases are often worked during the first half of the sequence of rows, without decreases being worked

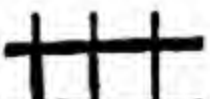
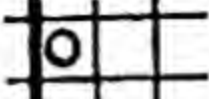
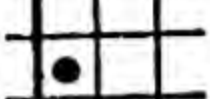
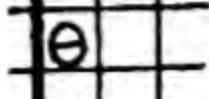
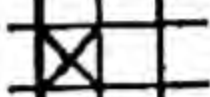
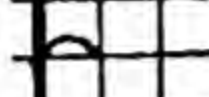
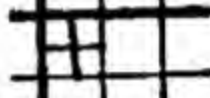
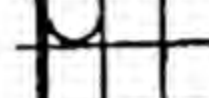

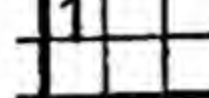
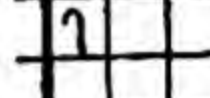
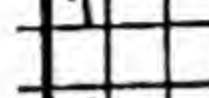
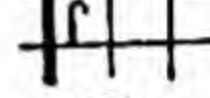
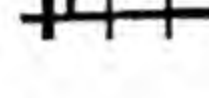
to balance them. In the second section of the pattern, decreases are worked without increases, thus, by the time the final row is reached the knitter will have the same number of stitches on the needle as when the pattern was originally commenced.

The two simple examples, a Lace Edging, page 110, and the Leaf Pattern, page 111, show these principles and illustrate the points made.

GRAPH

First of all the graph of the pattern is worked out. This is done by using symbols on the graph paper, a sort of knitter's shorthand, to enable one to read how the stitch is worked from the chart prepared (271).

Each square on the graph represents one stitch in knitting, and each row of squares represents a row of knitting. Mark out a section of the graph paper with the number of squares necessary for one or two repeats of the pattern, plus one extra stitch. It will be necessary to work out two repeats when the double decrease principle is used.

| | | | |
|---|----------------|--|---|
|  | KNIT |  | OVER |
|  | PURL |  | M.1. |
|  | K.B.1 |  | K.2. TOG. |
|  | P.B.1 |  | P.2. TOG. |
|  | NO STITCH |  | K.2. TOG. T.B.L. or SL.1, K.1 P.S.S.O. |
|  | SL.1 KNITWISE |  | SL.1, K.2 TOG., P.S.S.O. |
|  | SL.1. PURLWISE |  | K.3 TOG. |

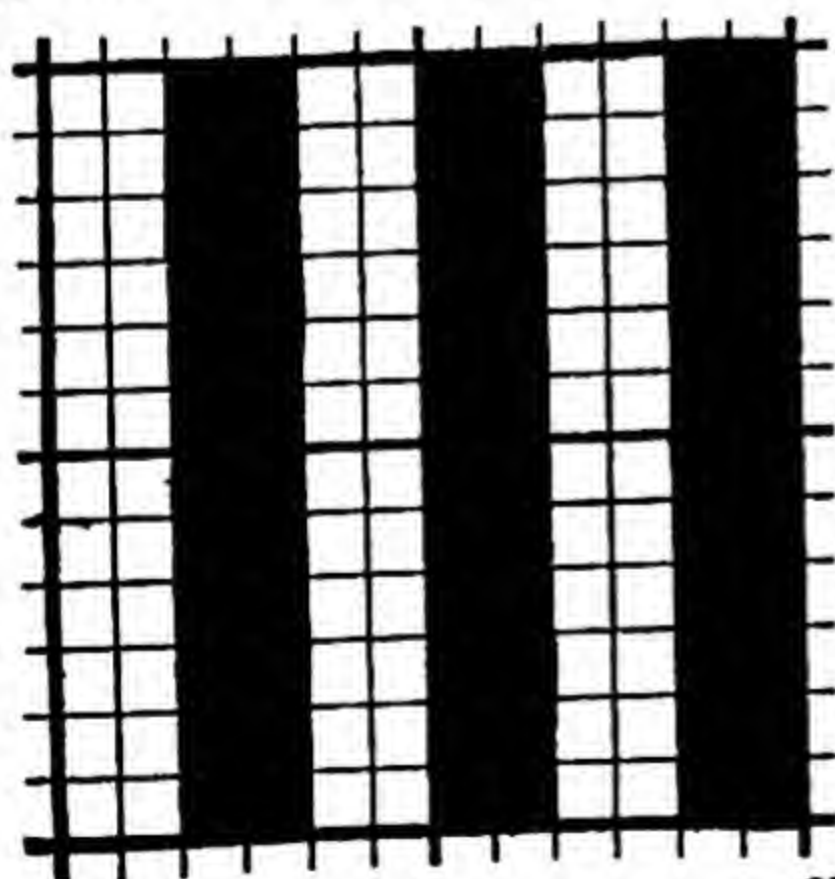
271

In blocking out a graph for ribbed patterns or embossed effects, where the principle is reverse stocking stitch worked on a stocking stitch ground, the easiest method is to block out on the graph paper the rib or pattern, the solid squares representing reverse stocking stitch and the open squares stocking stitch, throughout the graph. The chart shows a k.2, p.2 rib blocked out in this manner (272).

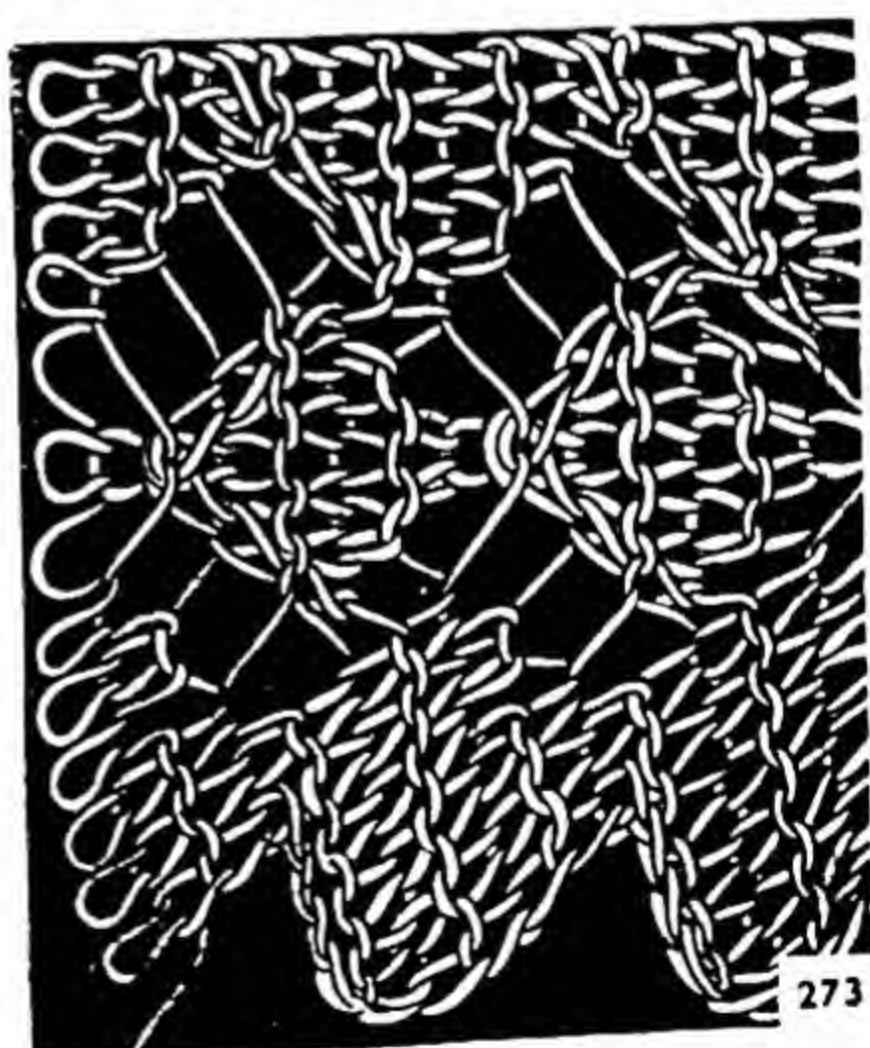
In using the symbols it will be noticed that each one only fills one square on the graph paper. This means that blank squares are left after the symbol where the action delineated

in the symbol covers more than one stitch, e.g., where the "k.2 tog." symbol is used, the symbol will be placed in the first square, the square which follows being left blank. If however a "k.2 tog." followed by an "over" is being worked, the "k.2 tog." symbol will be placed in the first square and the "over" symbol in the second square. Where the "over" moves, and does not directly follow the "k.2 tog.", the movement is shown by placing the "over" symbol in the appropriate square.

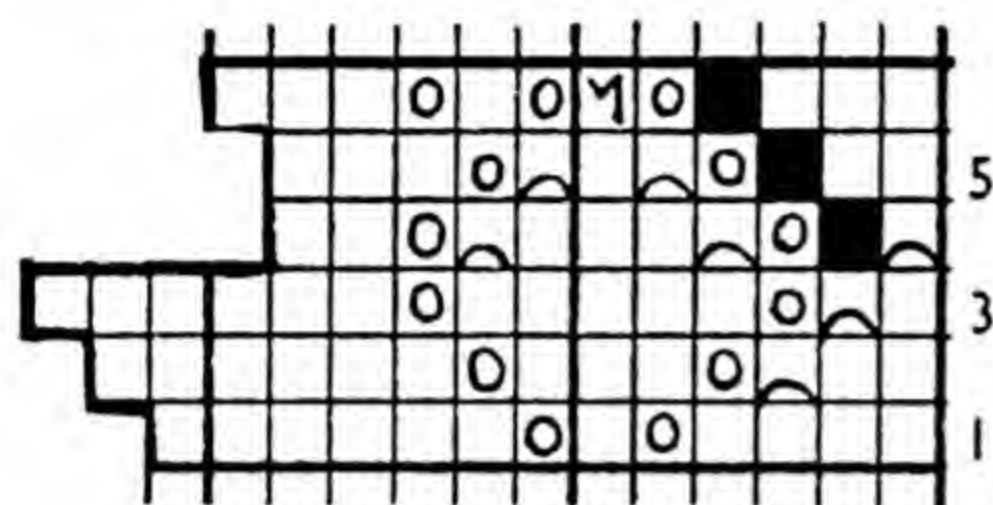
Where a pattern is being worked with



272



273



274

a variable number of stitches, as the rows of the pattern proceed (see the Embossed Leaf pattern) the graph will move outwards where the increases are made and inwards again where the decreases are worked.

In uncomplicated patterns it is not advisable to mark any of the k. and p. stitches unless these are specifically part of a pattern, as in check patterns and rib designs, or in lace patterns where

embossed effects are obtained by using p. stitches to create reverse stocking stitch on the right side of the work. If the basis of a pattern is stocking stitch it will be much simpler to read the graph if the k. and p. stitches are left blank throughout the pattern.

LACE EDGING

In working out lace edgings on graph paper where there is an irregular movement forming either scallops or points, it will be found that in many cases it is necessary to use the "no stitch" symbol to balance out the number of stitches on the row against those on the needle.

The diagram (273) shows a simple lace edging graphed out to show the application of this principle.

Here are row by row instructions read from the graph (274).

Cast on 11 sts.

23 1st row: K.4, over, k.1, over, k.6.

21 2nd row: K.6, over, k.3, over, k.2 tog., k.2.

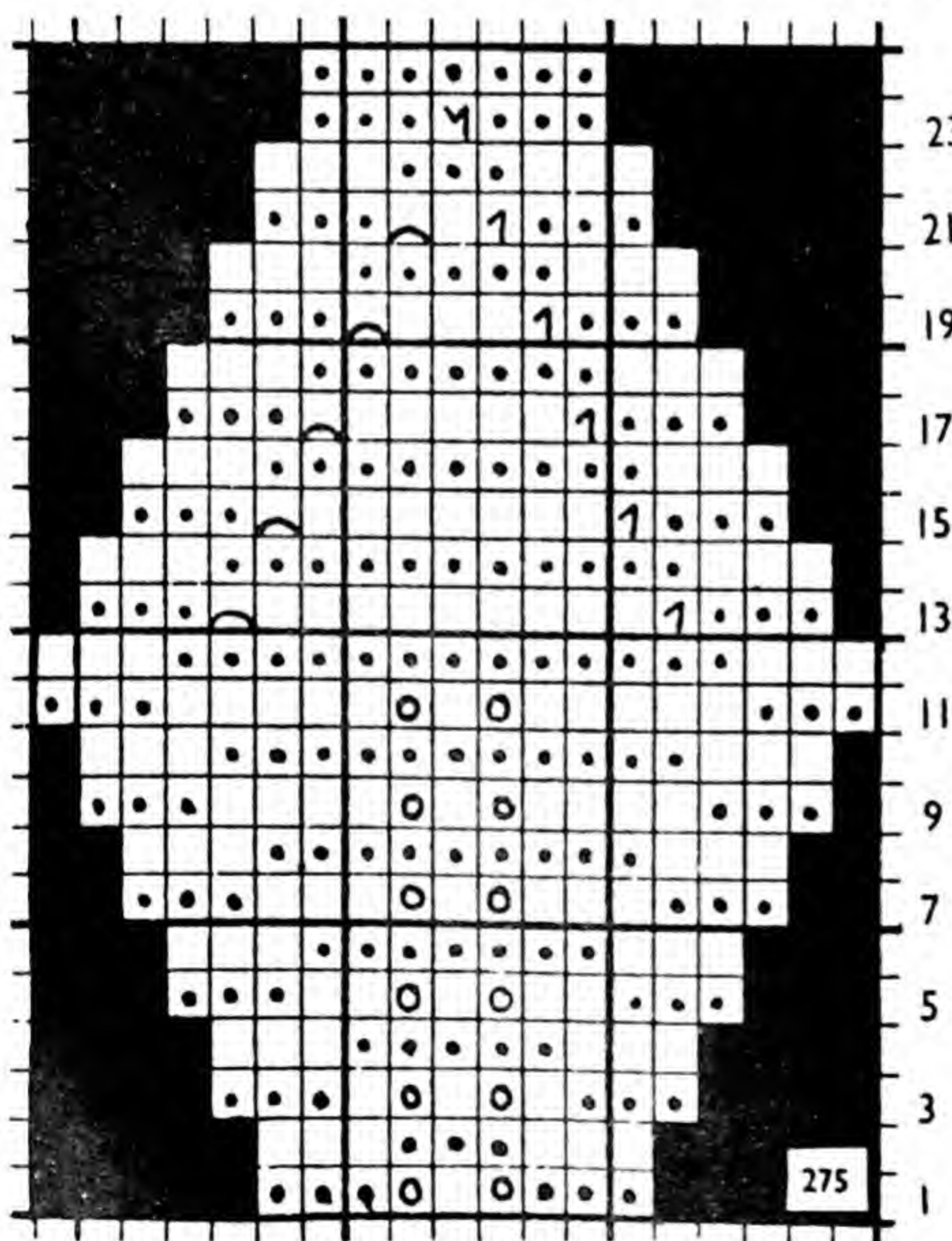
19 3rd row: K.1, k.2 tog., over, k.5, over, k.6.

17 4th row: Cast off 4 (one st. on needle after cast off), k.1, over, k.2 tog., k.3, k.2 tog., over, k.2 tog.

15 5th row: K.2, over, k.2 tog., k.1, k.2 tog., over, k.3.

13 6th row: K.3, over, k.1, over, sl. 1, k.2 tog., p.s.s.o., over, k.3

These 6 rows form the patt. and are repeated throughout.



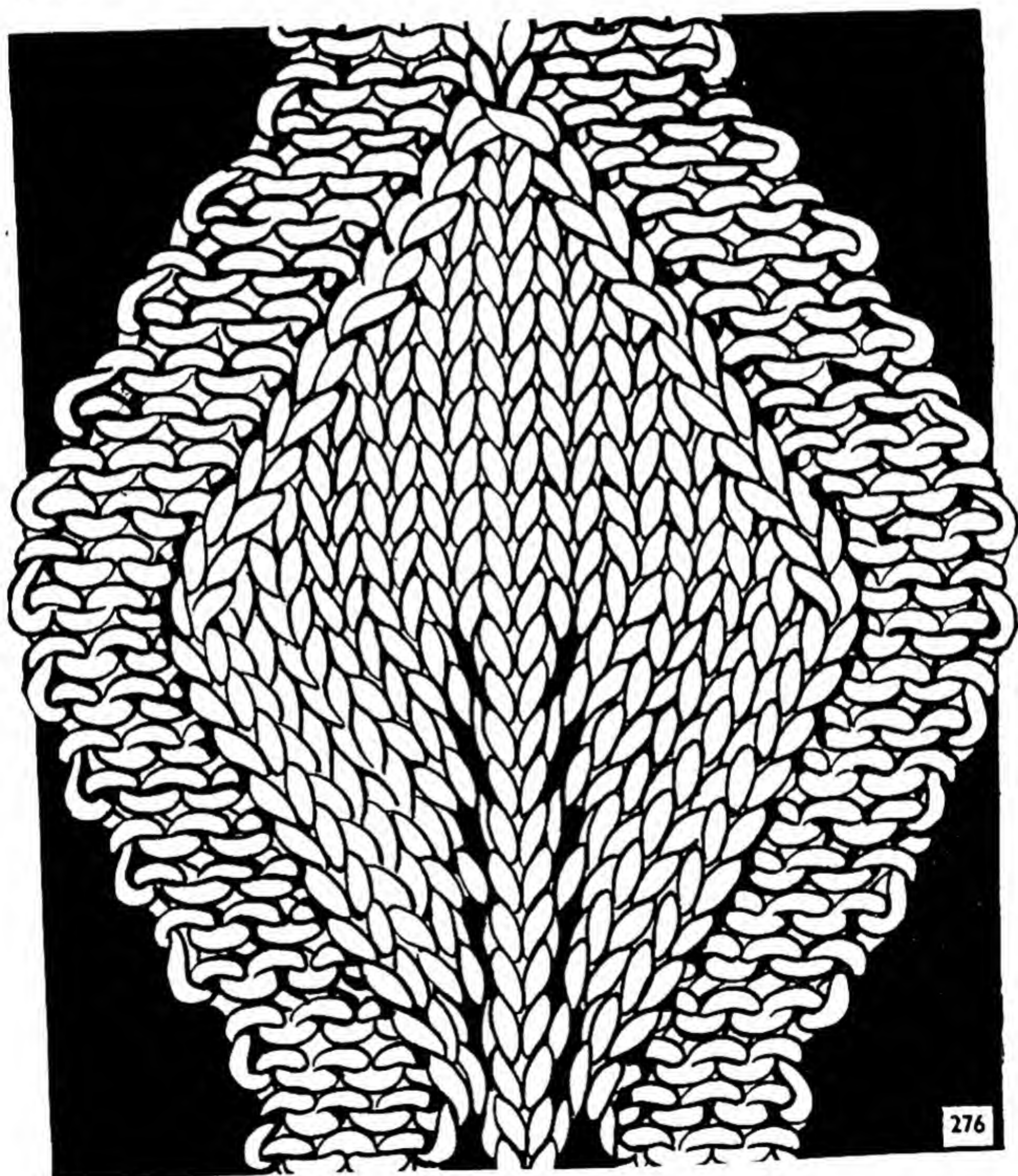
LEAF PATTERN, EMBOSSED

The chart, (275) which shows the Embossed Leaf Pattern (276), is almost a diamond shape, thus emphasizing the increases which are worked without balancing decreases, and the decreases worked without balancing increases, the number of stitches on the first row of the pattern balancing with the number of stitches on the last row of the pattern.

The Embossed Leaf Pattern is very attractive when used as a seeding, i.e., by alternating the second row of embossed leaves with the first row. When working on this basis it is advisable to work 4, 6 or 8 rows of reverse stocking stitch between each row of leaves, as this emphasizes and enhances the beauty of this pattern.

Cast on 7 sts.

1st row: P.3, over, k.1, over, p.3



2nd and every alt. row: K.3, p. to last 3 sts., k.3.

3rd row: P.3, k.1, over, k.1, over, k.1, p.3.

5th row: P.3, k.2, over, k.1, over, k.2, p.3.

7th row: P.3, k.3, over, k.1, over, k.3, p.3.

9th row: P.3, k.4, over, k.1, over, k.4, p.3.

11th row: P.3, k.5, over, k.1, over, k.5, p.3.

13th row: P.3,
sl. 1, k.1, p.s.s.o.,
k.9, k.2 tog., p.3.

15th row: P.3,
sl. 1, k.1, p.s.s.o.,
k.7, k.2 tog., p.3.

17th row: P.3,
sl. 1, k.1, p.s.s.o.,
k.5, k.2 tog., p.3.

19th row: P.3,
sl. 1, k.1, p.s.s.o.,
k.3, k.2 tog., p.3.

21st row: P.3,
sl. 1, k.1, p.s.s.o.,
k.1, k.2 tog., p.3.

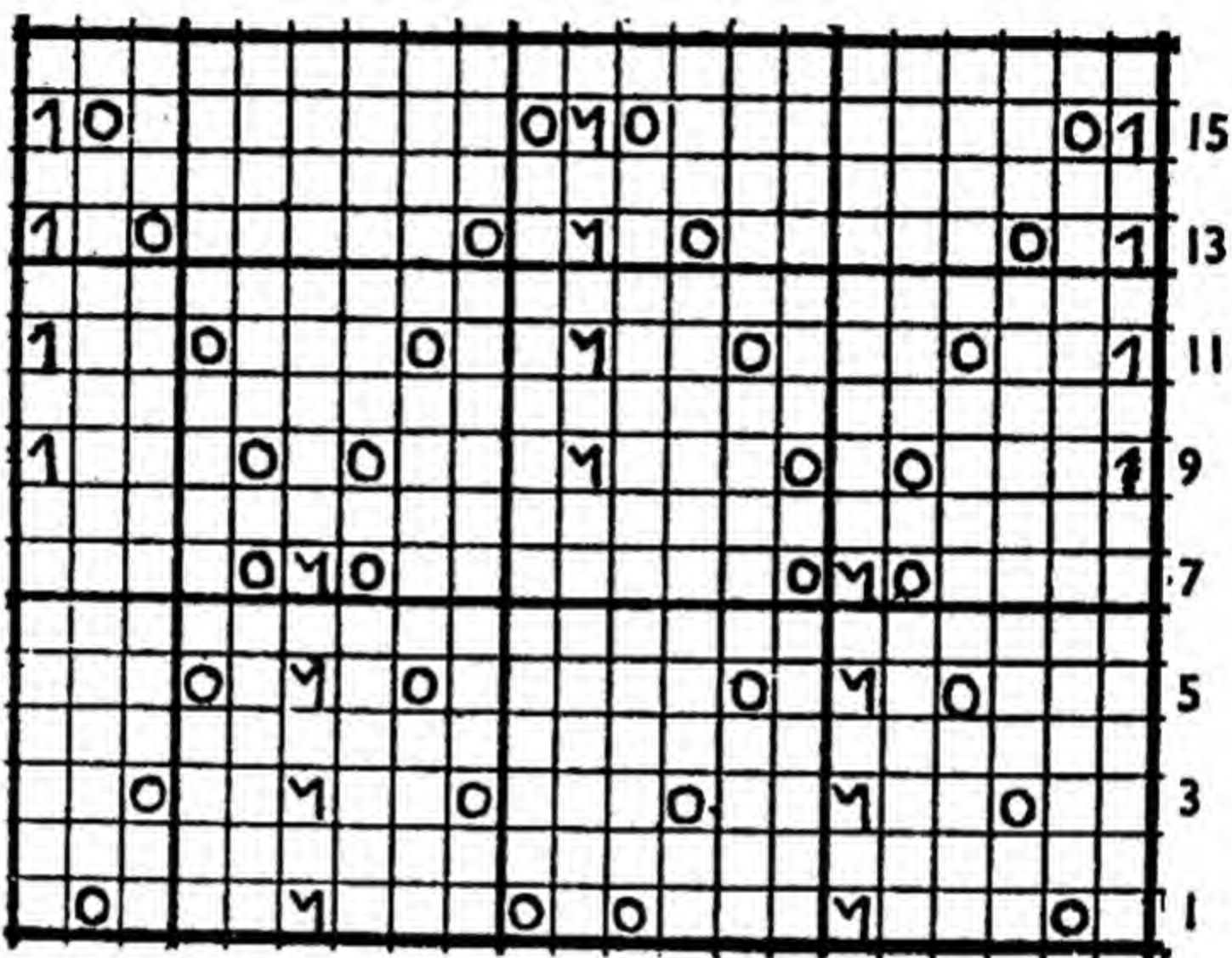
23rd row: P.3,
sl. 1, k.2 tog.,
p.s.s.o., p.3.

24th row: P.

3rd row: K.2, over, k.2, sl.1, k.2 tog.,
p.s.s.o., k.2, over, k.3, over, k.2, sl.1,
k.2 tog., p.s.s.o., k.2, over, k.2.

5th row: K.3, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1, over, k.5, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1, over, k.3.

7th row: K.4, over, sl.1, k.2 tog.,
p.s.s.o., over, k.7, over, sl.1, k.2 tog.,
p.s.s.o., over, k.4.



277

OPEN-WORK LEAF PATTERN

On the graph (277) the pattern is worked by a series of travelling "overs", balanced by group decreases falling in the centre of each leaf. The size of the leaf can be varied by adding or subtracting from the number of knit stitches between the "over" and the group decrease. If the pattern is enlarged it will obviously have more rows to one repeat; if reduced it will have fewer rows.

Cast on 21 sts.

1st row: K.1, over, k.3, sl.1, k.2 tog., p.s.s.o., k.3. over, k.1, over, k.3, sl.1, k.2 tog., p.s.s.o., k.3, over, k.1.

2nd and alt. rows: P.

9th row: Sl.1, k.1, p.s.s.o., k.3, over, k.1, over, k.3, sl.1, k.2 tog., p.s.s.o., k.3, over, k.1, over, k.3, sl.1, k.1, p.s.s.o.

11th row: Sl.1, k.1, p.s.s.o., k.2, over, k.3, over, k.2, sl.1, k.2 tog., p.s.s.o., k.2, over, k.3, over, k.2, sl.1, k.1, p.s.s.o.

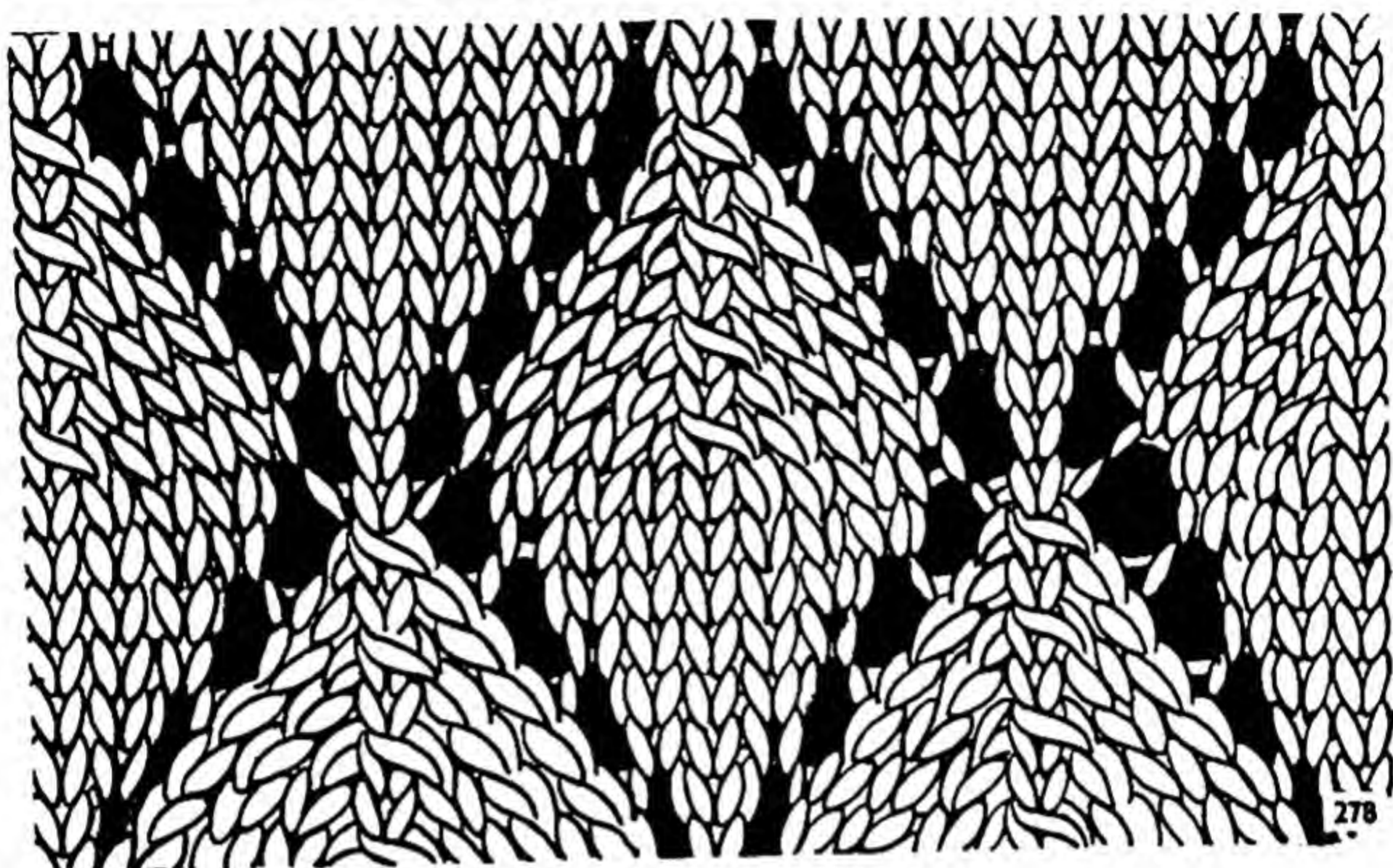
13th row: Sl.1, k.1, p.s.s.o., k.1, over, k.5, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1, over, k.5, over, k.1, sl.1, k.1, p.s.s.o.,

15th row: Sl.1, k.1, p.s.s.o., over, k.7, over, sl.1, k.2 tog., p.s.s.o., over, k.7, over, sl.1, k.1, p.s.s.o.

16th row: P.

These 16 rows form the patt. (278) and are repeated throughout.

Once the simple principle of graphing has been understood, an endless variety of fabrics can be created.



DIAGONAL PATTERNS

The principle of working diagonal patterns is reverse stocking stitch on a stocking stitch base.

DIAGONAL RIB

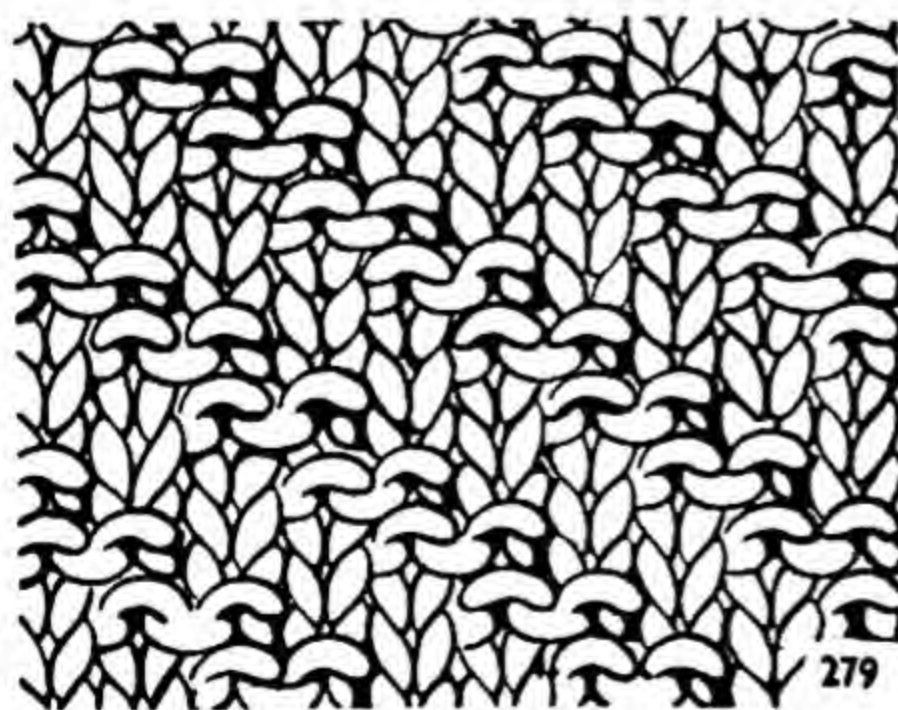
Cast on a multiple of 4 sts. plus 2.

1st row: * K.2, p.2; rep. from * to last 2 sts., k.2.

2nd row: P.1, * k.2, p.2; rep. from * to last st., k.1.

3rd row: * P.2, k.2; rep. from * to last 2 sts., p.2.

4th row: K.1, * p.2, k.2; rep. from * to last st., p.1.



These 4 rows form the patt. (279).

DIAGONAL RIB AND CHECK PATTERN

Cast on a multiple of 12 sts.

1st row: * P.1, k.1, p.2, k.2, p.2, k.3; p.1; rep. from * to end.

2nd row: * K.2, p.3, k.2, p.1, k.2, p.2; rep. from * to end.

3rd row: * P.2, k.2, p.2, k.3, p.2, k.1; rep. from * to end.

4th row: * P.2, k.2, p.3, k.2, p.1, k.2; rep. from * to end.

5th row: * K.2, p.2, k.3, p.2, k.1, p.2; rep. from * to end.

6th row: * K.2, p.2, k.2, p.3, k.2, p.1; rep. from * to end.

7th row: * P.2, k.3, p.2, k.1, p.2, k.2; rep. from * to end.

8th row: * K.1, p.1, k.2, p.2, k.2, p.3, k.1; rep. from * to end.

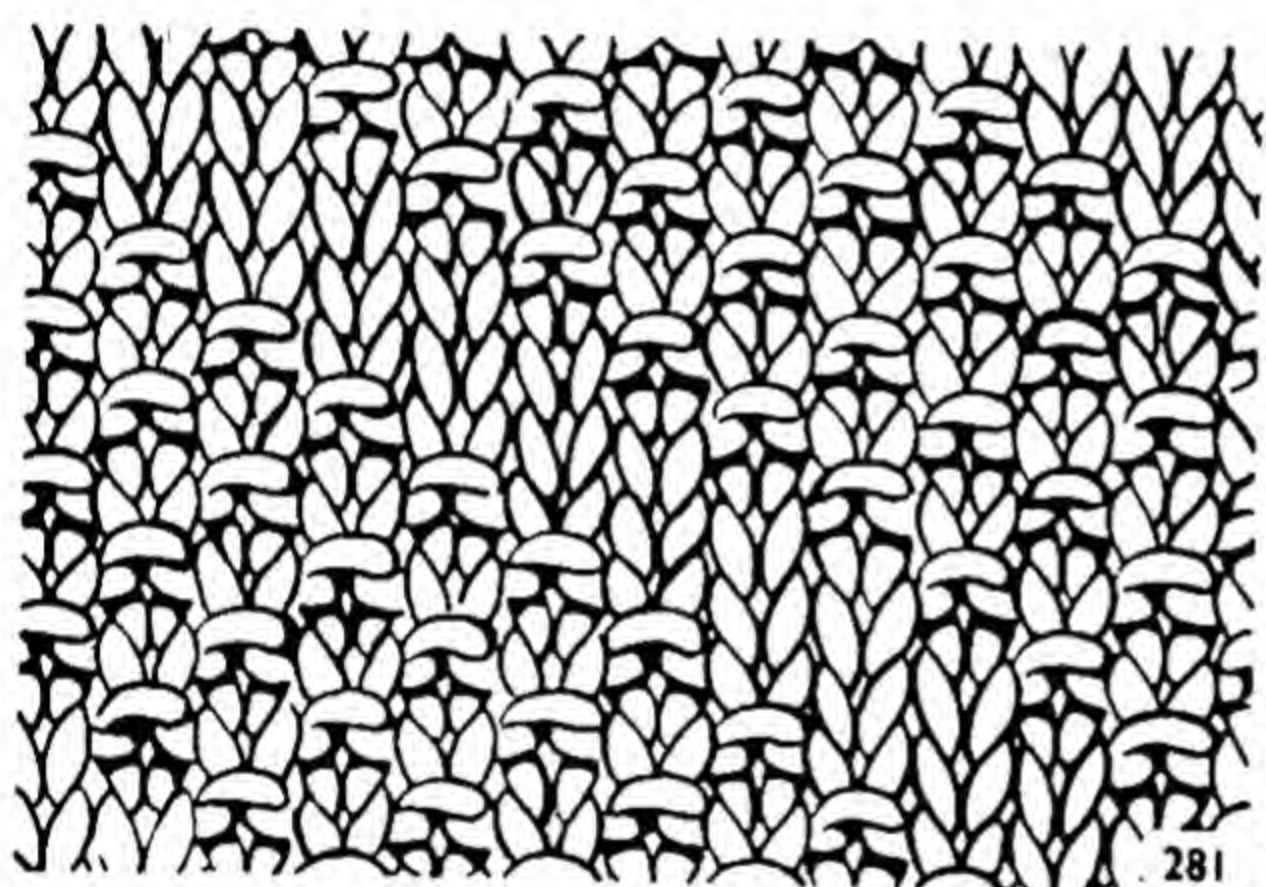
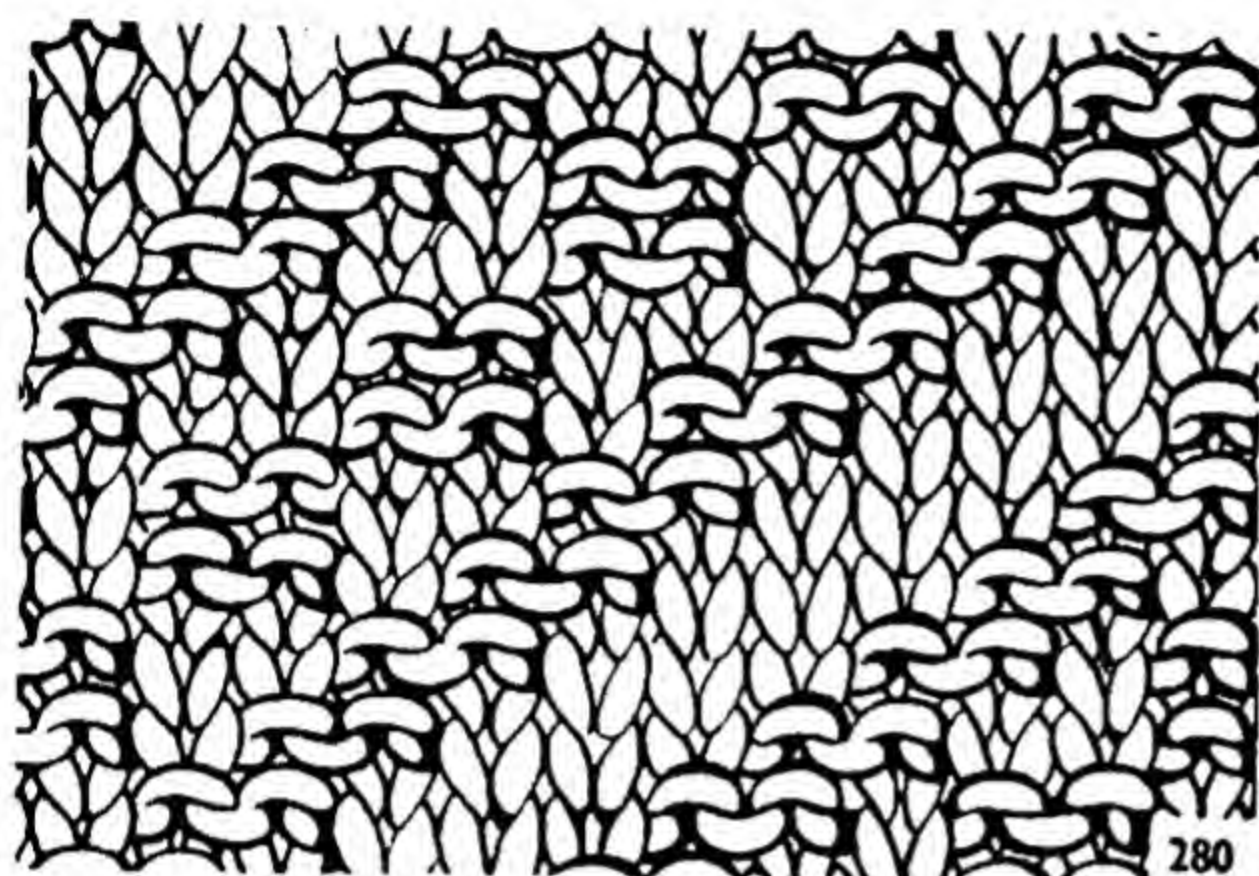
9th row: * K.3, p.2, k.1, p.2, k.2, p.2; rep. from * to end.

10th row: * P.1, k.2, p.1, (k.2, p.2) twice; rep. from * to end.

11th row: * K.1, p.2, k.1, (p.2, k.2) twice; rep. from * to end.

12th row: * P.3, k.2, p.1, k.2, p.2, k.2; rep. from * to end.

These 12 rows form the patt. (280).



DIAGONAL RIB, FANCY

Cast on a multiple of 10 sts.

1st row: * K.3, (p.1, k.1) 3 times, p.1; rep. from * to end.

2nd row: * (P.1, k.1) 3 times, p.3, k.1; rep. from * to end.

3rd row: * K.1, p.1, k.3, (p.1, k.1), twice, p.1; rep. from * to end.

4th row: * (P.1, k.1) twice, p.3, k.1, p.1, k.1; rep. from * to end.

5th row: * (K.1, p.1) twice, k.3, p.1, k.1, p.1; rep. from * to end.

6th row: * P.1, k.1, p.3, (k.1, p.1) twice, k.1; rep. from * to end.

7th row: * (K.1, p.1) 3 times, k.3, p.1; rep. from * to end.

8th row: * P.3, (k.1, p.1) 3 times, k.1; rep. from * to end.

9th row: * (K.1, p.1) 4 times, k.2; rep. from * to end.

10th row: * (P.1, k.1) 4 times, p.2; rep. from * to end.

These 10 rows form the patt. and are repeated throughout (281).

DIAMOND CHECKS

Check patterns can be worked in knitted fabric either by using one purl stitch to emphasize the diamond shapes or by working diamonds in solid reverse stocking stitch on a stocking stitch background.

DIAMOND PATTERN, DOUBLE

Cast on a multiple of 12 sts. plus 1 st.

1st row: P.2, * k.9, p.3; rep. from * to last 11 sts., k.9, p.2.

2nd row: K.2, * p.9, k.3; rep. from * to last 11 sts., p.9, k.2.

3rd row: * K.1, p.2, k.7, p.2; rep. from * to last st., k.1.

4th row: P.2, * k.2, p.5, k.2, p.3; rep. from * to last 11 sts., k.2, p.5, k.2, p.2.

5th row: K.3, * p.2, k.3, p.2, k.5; rep. from * to last 10 sts., p.2, k.3, p.2, k.3.

6th row: P.4, * k.2, p.1, k.2, p.7; rep. from * to last 9 sts., k.2, p.1, k.2, p.4.

7th row: K.5, * p.3, k.9; rep. from * to last 8 sts., p.3, k.5.

8th row: P.5, * k.3, p.9; rep. from * to last 8 sts., k.3, p.5.

9th row: K.4, * p.2, k.1, p.2, k.7; rep. from * to last 9 sts., p.2, k.1 p.2, k.4.

10th row: P.3, * k.2, p.3, k.2, p.5; rep. from * to last 10 sts., k.2, p.3, k.2, p.3.

11th row: K.2, * p.2, k.5, p.2, k.3; rep. from * to last 11 sts., p.2, k.5, p.2, k.2.

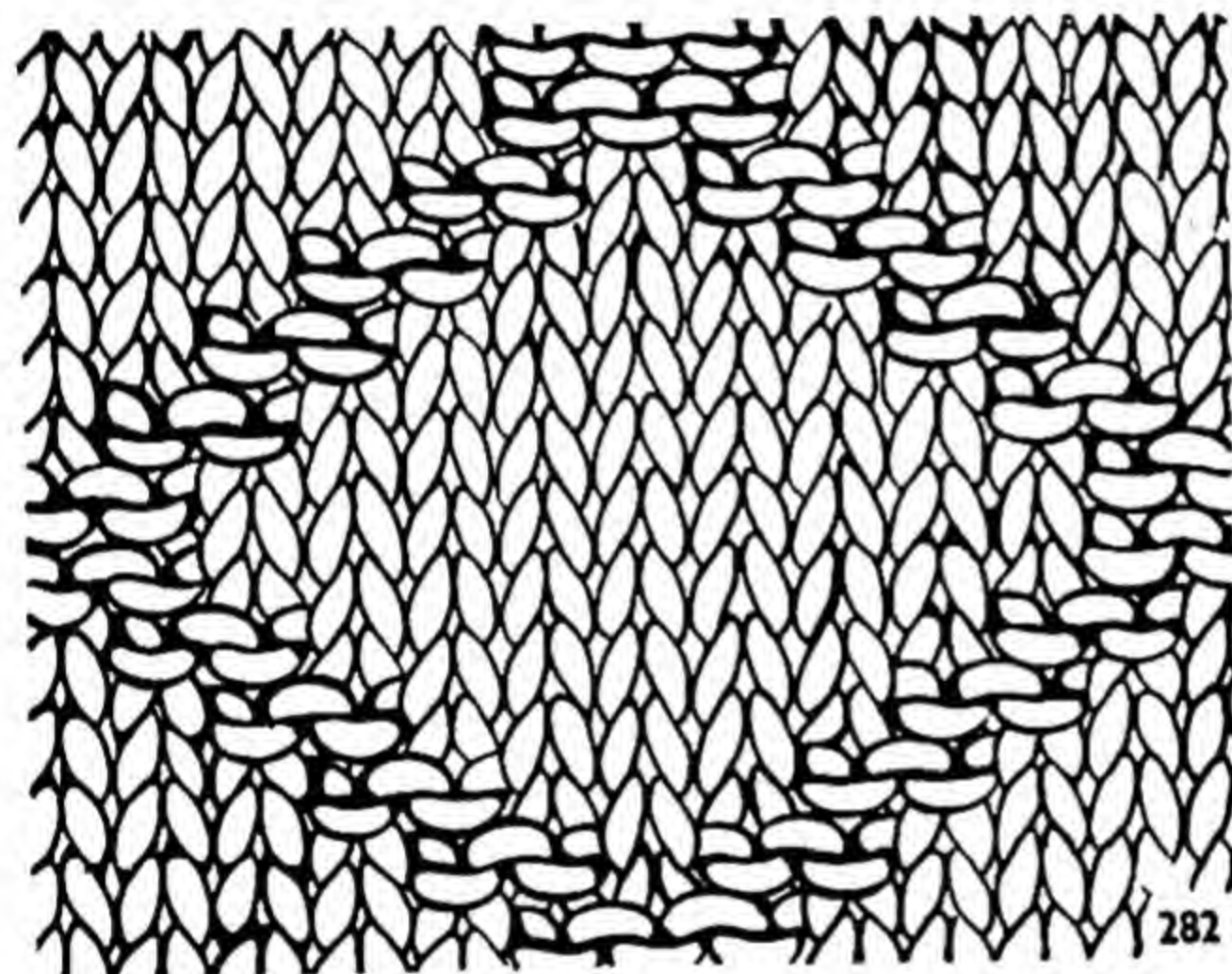
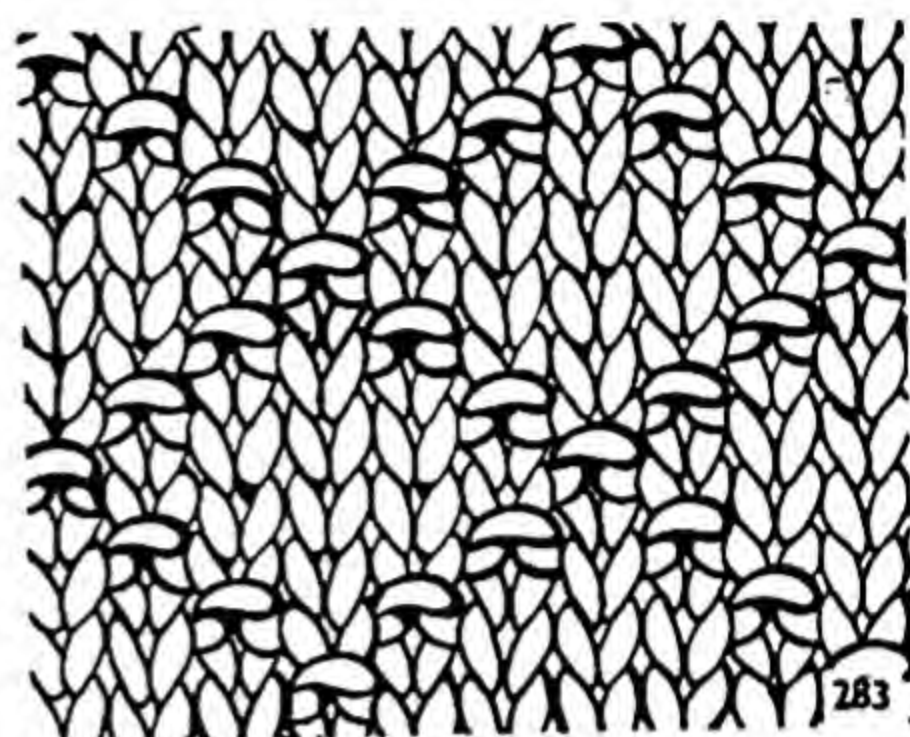
12th row: P.1, * k.2, p.7, k.2, p.1; rep. from * to end.

These 12 rows form the patt. (282).

DIAMOND PATTERN, SINGLE

Cast on a multiple of 6 sts. plus 1.

1st row: K.3, * p.1, k.5; rep. from *



to last 4 sts., p.1, k.3.

2nd row: P.2, * k.1, p.1, k.1, p.3; rep. from * to last 5 sts., k.1, p.1, k.1, p.2.

3rd row: * K.1, p.1, k.3, p.1; rep. from * to last st., k.1.

4th row: * K.1, p.5; rep. from * to last st., k.1.

5th row: As 3rd row.

6th row: As 2nd row.

These 6 rows form the patt. and are repeated throughout to complete the fabric as in (283).

DIAMOND LACE PATTERNS

ARABESQUE DIAMOND PATTERN

Cast on a multiple of 40 sts., plus 1 st.

1st row: * K.16, (k.2 tog., w.f.) twice, k.1, (w.f., k.2 tog. t.b.l.) twice, k.15; rep. from * to last st., k.1.

2nd row: P.1, * p.14, p.2 tog. t.b.l., w.r.n., p.7, w.r.n., p.2 tog., p.15; rep. from * to end.

3rd row: * K.14, k.2 tog., w.f., k.1, k.2 tog., w.f., k.3, w.f., k.2 tog. t.b.l., k.1, w.f., k.2 tog. t.b.l., k.13; rep. from * to last st., k.1.

4th row: P.1, * p.12, p.2 tog. t.b.l.,

w.r.n., p.11, w.r.n., p.2 tog., p.13; rep. from * to end.

5th row: * K.12, k.2 tog., w.f., k.2, k.2 tog., w.f., k.5, w.f., k.2 tog. t.b.l., k.2, w.f., k.2 tog. t.b.l., k.11; rep. from * to last st., k.1.

6th row: P.1, * p.10, p.2 tog. t.b.l., w.r.n., p.15, w.r.n., p.2 tog., p.11; rep. from * to end.

7th row: * K.10, k.2 tog., w.f., k.3, k.2 tog., w.f., k.7, w.f., k.2 tog. t.b.l., k.3, w.f., k.2 tog. t.b.l., k.9; rep. from * to last st., k.1.

8th row: P.1, * p.8, p.2 tog. t.b.l., w.r.n., p.19, w.r.n., p.2 tog., p.9; rep. from * to end.

9th row: * K.8, k.2 tog., w.f., k.4, k.2 tog., w.f., k.9, w.f., k.2 tog. t.b.l., k.4, w.f., k.2 tog. t.b.l., k.7; rep. from * to last st., k.1.

10th row: P.1, * p.6, p.2 tog. t.b.l., w.r.n., p.23, w.r.n., p.2 tog., p.7; rep. from * to end.

11th row: * K.6, k.2 tog., w.f., k.5, k.2 tog., w.f., k.11, w.f., k.2 tog. t.b.l., k.5, w.f., k.2 tog. t.b.l., k.5; rep. from * to last st., k.1. 12th row: P.

13th row: * (K.5, k.2 tog., w.f.) twice, k.13, w.f., k.2 tog. t.b.l., k.5, w.f., k.2 tog. t.b.l., k.4; rep. from * to last st., k.1.

14th row: P.1, * p.10, p.2 tog. t.b.l., w.r.n., p.15, w.r.n., p.2 tog., p.11; rep. from * to end.

15th row: * (K.4, k.2 tog., w.f.) twice, k.17, w.f., k.2 tog. t.b.l., k.4, w.f., k.2 tog. t.b.l., k.3; rep. from * to last st., k.1.

16th row: P.1, * p.8, p.2 tog. t.b.l., w.r.n., p.19, w.r.n., p.2 tog., p.9; rep. from * to end.

17th row: * (K.3, k.2 tog., w.f.) twice, k.21, w.f., k.2 tog. t.b.l., k.3, w.f., k.2 tog. t.b.l., k.2; rep. from * to last st., k.1.

18th row: P.1, * p.6, p.2 tog. t.b.l., w.r.n., p.23, w.r.n., p.2 tog., p.7; rep. from * to end.

19th row: * (K.2, k.2 tog., w.f.) twice, k.25, w.f., k.2 tog. t.b.l., k.2, w.f., k.2 tog. t.b.l., k.1; rep. from * to last st., k.1.

20th row: P.1, * p.4, p.2 tog. t.b.l., w.r.n., p.27, w.r.n., p.2 tog., p.5; rep. from * to end.

21st row: * (K.1, k.2 tog., w.f.) twice, k.29, w.f., k.2 tog. t.b.l., k.1, w.f., k.2 tog. t.b.l.; rep. from * to last st., k.1.

22nd row: P.1, * p.2, p.2 tog. t.b.l., w.r.n., p.31, w.r.n., p.2 tog., p.3; rep. from * to end.

23rd row: * (K.2 tog., w.f.) twice, k.33, (w.f., k.2 tog., t.b.l.) twice; rep. from * to end.

24th row: P.1, * (w.r.n., p.2 tog.) twice, p.31, (p.2 tog. t.b.l., w.r.n.) twice, p.1; rep. from * to end.

25th row: * K.4, w.f., k.2 tog. t.b.l., k.29, k.2 tog., w.f., k.3; rep. from * to last st., k.1.

26th row: P.1, * (p.1, w.r.n., p.2 tog.) twice, p.27, p.2 tog. t.b.l., w.r.n., p.1, p.2 tog. t.b.l., w.r.n., p.2; rep. from * to end.

27th row: * K.6, w.f., k.2 tog. t.b.l., k.25, k.2 tog., w.f., k.5; rep. from * to last st., k.1.

28th row: P.1, * (p.2, w.r.n., p.2 tog.) twice, p.23, p.2 tog. t.b.l., w.r.n., p.2, p.2 tog. t.b.l., w.r.n., p.3; rep. from * to end.

29th row: * K.8, w.f., k.2 tog. t.b.l., k.21, k.2 tog., w.f., k.7; rep. from * to last st., k.1.

30th row: P.1, * p.3, w.r.n., p.2 tog., p.3, w.r.n., p.2 tog., p.19, p.2 tog. t.b.l., w.r.n., p.3, p.2 tog. t.b.l., w.r.n., p.4; rep. from * to end.

31st row: * K.10, w.f., k.2 tog. t.b.l., k.17, k.2 tog., w.f., k.9; rep. from * to last st., k.1.

32nd row: P.1, * (p.4, w.r.n., p.2 tog.) twice, p.15, p.2 tog. t.b.l., w.r.n., p.4, p.2 tog. t.b.l., w.r.n., p.5; rep. from * to end.

33rd row: * K.12, w.f., k.2 tog. t.b.l., k.13, k.2 tog., w.f., k.11; rep. from * to last st., k.1.

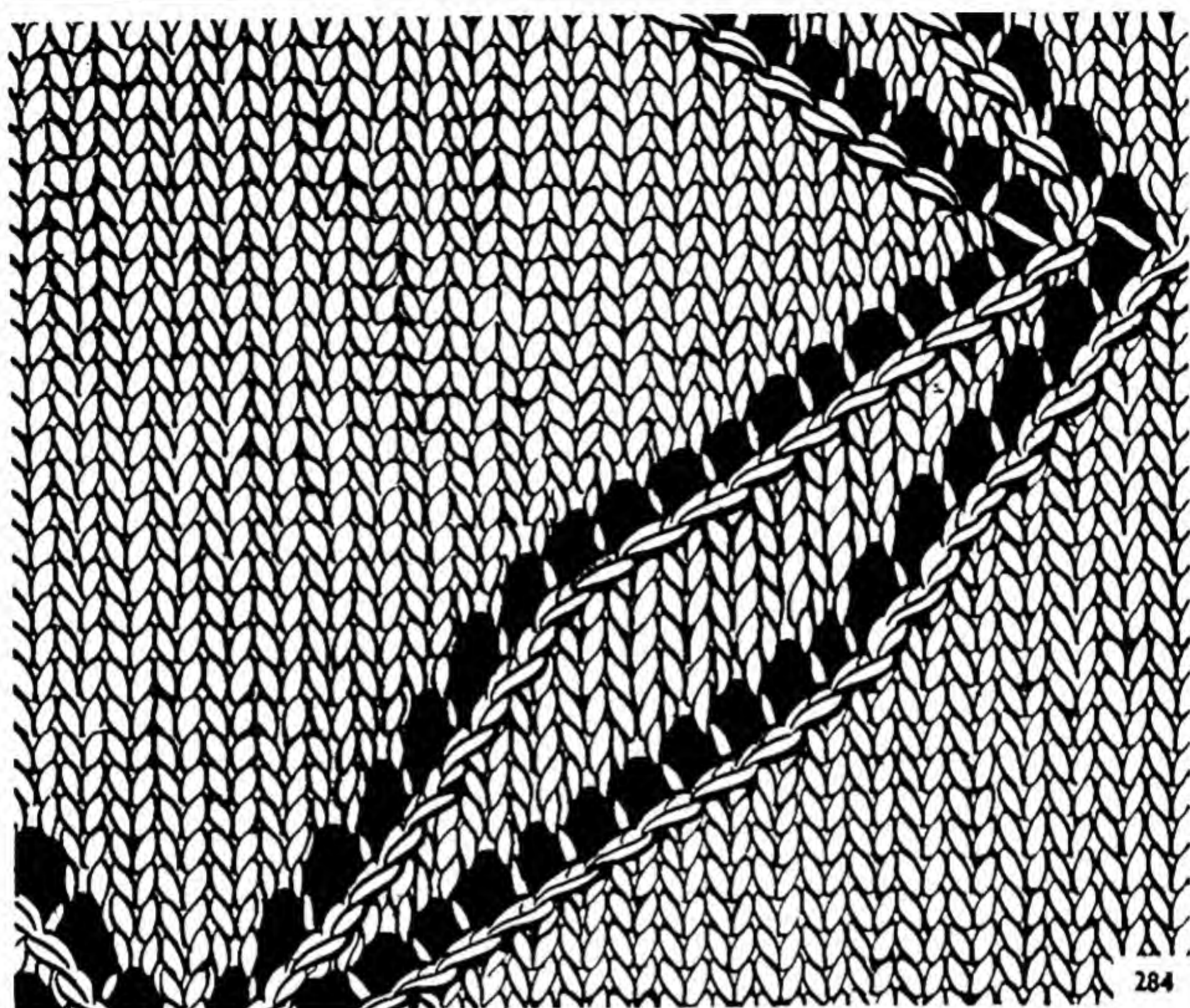
34th row: P.1, * (p.5, w.r.n., p.2 tog.) twice, p.11, p.2 tog. t.b.l., w.r.n., p.5, p.2 tog. t.b.l., w.r.n., p.6; rep. from * to end.

35th row: K.

36th row: P.1, * p.6, w.r.n., p.2 tog., p.5, w.r.n., p.2 tog., p.9, p.2 tog. t.b.l., w.r.n., p.5, p.2 tog. t.b.l., w.r.n., p.7; rep. from * to end.

37th row: * K.8, w.f., k.2 tog. t.b.l., k.21, k.2 tog., w.f., k.7; rep. from * to last st., k.1.

38th row: P.1, * p.8, w.r.n., p.2 tog., p.4, w.r.n., p.2 tog., p.7, p.2 tog. t.b.l., w.r.n., p.4, p.2 tog. t.b.l., w.r.n., p.9; rep. from * to end.



39th row: * K.10, w.f., k.2 tog., k.17, k.2 tog., w.f., k.9; rep. from * to last st., k.1.

40th row: P.1, * p.10, w.r.n., p.2 tog., p.3, w.r.n., p.2 tog., p.5, p.2 tog. t.b.l., w.r.n., p.3, p.2 tog., w.r.n., p.11; rep. from * to end.

41st row: * K.12, w.f., k.2 tog. t.b.l., k.13, k.2 tog., w.f., k.11; rep. from * to last st., k.1.

42nd row: P.1, * p.12, w.r.n., p.2 tog., p.2, w.r.n., p.2 tog., p.3, p.2 tog. t.b.l., w.r.n., p.2, p.2 tog. t.b.l., w.r.n., p.13; rep. from * to end.

43rd row: * K.14, w.f., k.2 tog. t.b.l., k.9, k.2 tog., w.f., k.13; rep. from * to last st., k.1.

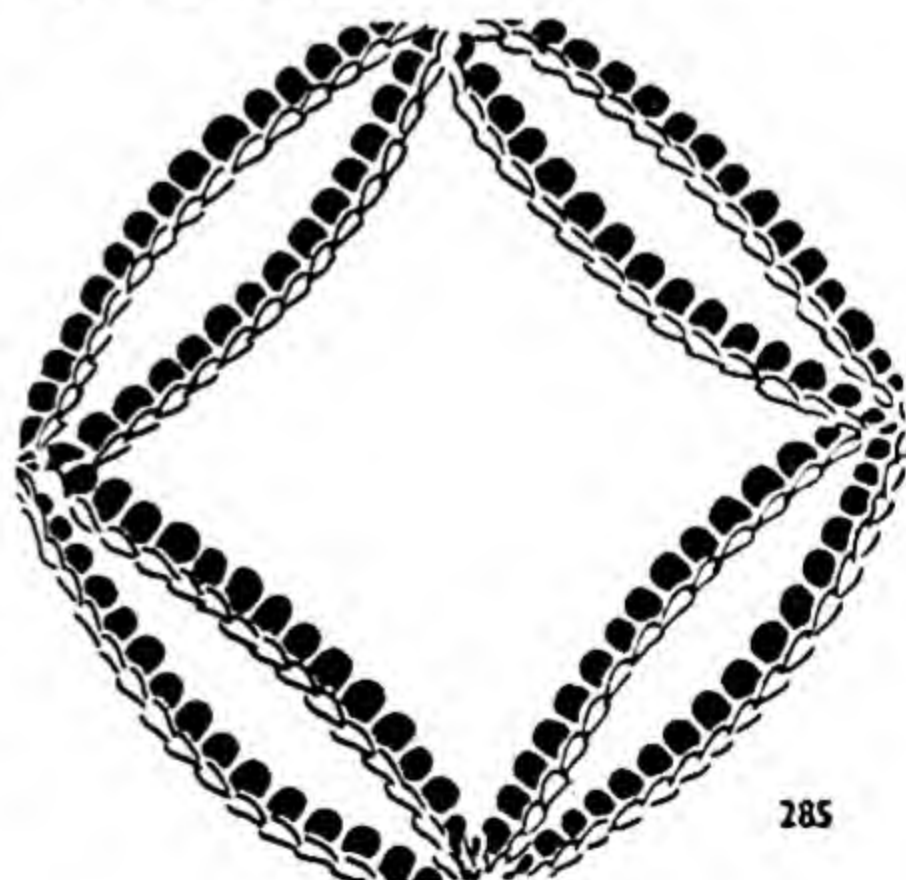
44th row: P.1, * p.14, (w.r.n., p.2 tog., p.1) twice, p.2 tog. t.b.l., w.r.n., p.1, p.2 tog., t.b.l., w.r.n., p.15; rep. from * to end.

45th row: * K.16, w.f., k.2 tog. t.b.l.,

k.5, k.2 tog., w.f., k.15; rep. from * to last st., k.1.

46th row: P.1, * p.16, w.r.n., p.2 tog., w.r.n., p.3 tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.17; rep. from * to end.

These 46 rows form the patt. (285). Detail (284).



CLUSTER DIAMOND PATTERN

Cast on a multiple of 20 sts. plus 2 sts.

1st row: K.1, * k.8, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.7; rep. from * to last st., k.1.

2nd row: P.1, * p.8, w.r.n., p.3 tog., w.r.n., p.9; rep. from * to last st., p.1.

3rd row: K.1, * k.6, (k.2 tog. w.f.) twice, k.1, (w.f., k.2 tog. t.b.l.) twice, k.5; rep. from * to last st., k.1.

4th row: P.1, * p.4, (p.2 tog. t.b.l., w.r.n.) twice, p.3, (w.r.n., p.2 tog.) twice, p.5; rep. from * to last st., p.1.

5th row: K.1, * k.4, (k.2 tog. w.f.) twice, k.5, (w.f., k.2 tog. t.b.l.) twice, k.3; rep. from * to last st., k.1.

6th row: P.1, * p.2, (p.2 tog. t.b.l., w.r.n.) twice, p.7, (w.r.n., p.2 tog.) twice, p.3; rep. from * to last st., p.1.

7th row: K.1, * k.2, (k.2 tog. w.f.) twice, k.9, (w.f., k.2 tog. t.b.l.) twice, k.1; rep. from * to last st., k.1.

8th row: P.1, * (p.2 tog. t.b.l., w.r.n.) twice, p.3, p.2 tog. t.b.l., w.r.n., p.1, w.r.n., p.2 tog., p.3, (w.r.n., p.2 tog.) twice, p.1; rep. from * to last st., p.1.

9th row: K.1, (k.2 tog. w.f.) twice, * k.3, k.2 tog., w.f., (k.3, w.f., k.2 tog. t.b.l.) twice, w.f., k.3 tog., w.f., k.2 tog., w.f.,; rep. from * to last 17 sts., k.3, k.2 tog., w.f., (k.3, w.f., k.2 tog. t.b.l.) twice, w.f., k.2 tog.

10th row: P.1, w.r.n., p.3 tog., p.3, w.r.n., * p.1, w.r.n., p.3 tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.1, w.r.n., p.3, p.3 tog., w.r.n., p.1, w.r.n., p.3 tog., p.3, w.r.n.; rep. from * to last 15 sts., p.1, w.r.n., p.3 tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.1, w.r.n., p.3, p.3 tog., w.r.n., p.2.

11th row: K.1, * k.2, w.f., k.3 tog., k.1, w.f., k.3, w.f., k.3 tog., w.f., k.3, w.f., k.1, k.3 tog., w.f., k.1; rep. from * to last st., k.1.

12th row: P.1, p.2 tog. t.b.l., w.r.n., p.2, * w.r.n., p.3 tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.1, w.r.n., p.3 tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.2, w.r.n., p.3 tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.2; rep. from * to last 17 sts., w.r.n., p.3

tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.1, w.r.n., p.3 tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.2, w.r.n., p.3 tog., w.r.n., p.1.

13th row: K.1, k.2 tog., w.f., * k.4, w.f., k.3 tog., w.f., k.3, w.f., k.3 tog., w.f., k.4, w.f., k.3 tog., w.f.; rep. from * to last 19 sts., k.4, w.f., k.3 tog., w.f., k.3, w.f., k.3 tog., w.f., k.6.

14th row: P.1, * (w.r.n., p.2 tog.) twice, p.3, w.r.n., p.3 tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.3, (p.2 tog. t.b.l., w.r.n.) twice, p.1; rep. from * to last st., p.1.

15th row: K.1, * k.2, (w.f., k.2 tog. t.b.l.) twice, k.3, w.f., k.3 tog., w.f., k.3, (k.2 tog., w.f.) twice, k.1; rep. from * to last st., k.1.

16th row: P.1, * p.2, (w.r.n., p.2 tog.) twice, p.7, (p.2 tog. t.b.l., w.r.n.) twice, p.3; rep. from * to last st., p.1.

17th row: K.1, * k.4, (w.f., k.2 tog. t.b.l.) twice, k.5, (k.2 tog., w.f.) twice, k.3; rep. from * to last st., k.1.

18th row: P.1, * p.4, (w.r.n., p.2 tog.) twice, p.3, (p.2 tog. t.b.l., w.r.n.) twice, p.5; rep. from * to last st., p.1.

19th row: K.1, * k.6, (w.f., k.2 tog. t.b.l.) twice, k.1, (k.2 tog., w.f.) twice, k.5; rep. from * to last st., k.1.

20th row: P.1, * p.6, w.r.n., p.2 tog., w.r.n., p.3 tog., w.r.n., p.2 tog. t.b.l., w.r.n., p.7; rep. from * to last st., p.1.

21st row: K.1, * k.9, w.f., k.3 tog., w.f., k.8; rep. from * to last st., k.1.

22nd row: P.

These 22 rows form the patt. (286).

CLUSTER DIAMOND VARIATION

Cast on 50 sts.

1st row: K.1, (k.7, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.6) twice, k.1.

2nd and every alt. row: P.

3rd row: K.1, (k.5, k.2 tog., w.f., k.1, w.f., k.3 tog., w.f., k.3, w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.4) twice, k.1.

5th row: K.1, (k.4, k.2 tog., w.f., k.3, w.f., k.2 tog., k.3, k.2 tog. t.b.l., w.f.,

k.3, w.f., k.2 tog. t.b.l., k.3) twice, k.1.

7th row: K.1, (k.5, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.5, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.4) twice, k.1.

9th row: K.1, (k.3, k.2 tog., w.f., k.1, w.f., k.3 tog., w.f., k.7, w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.2) twice, k.1.

11th row: K.1, (k.2, k.2 tog., w.f., k.3, w.f., k.2 tog., k.7, k.2 tog. t.b.l., w.f., k.3, w.f., k.2 tog. t.b.l., k.1) twice, k.1.

13th row: K.1, (k.3, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.9, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.2) twice, k.1.

15th row: K.1, (k.1, k.2 tog., w.f., k.1, w.f., k.3 tog., w.f., k.11, w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l.) twice, k.1.

17th row: K.1, k.2 tog., w.f., k.3, w.f., k.2 tog., k.11, k.2 tog. t.b.l., w.f.,

k.3, w.f., k.3 tog., w.f., k.3, w.f., k.2 tog., k.11, k.2 tog. t.b.l., w.f., k.3, w.f., k.2 tog.

19th row: K.1, (k.1, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.13, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f.) twice, k.1.

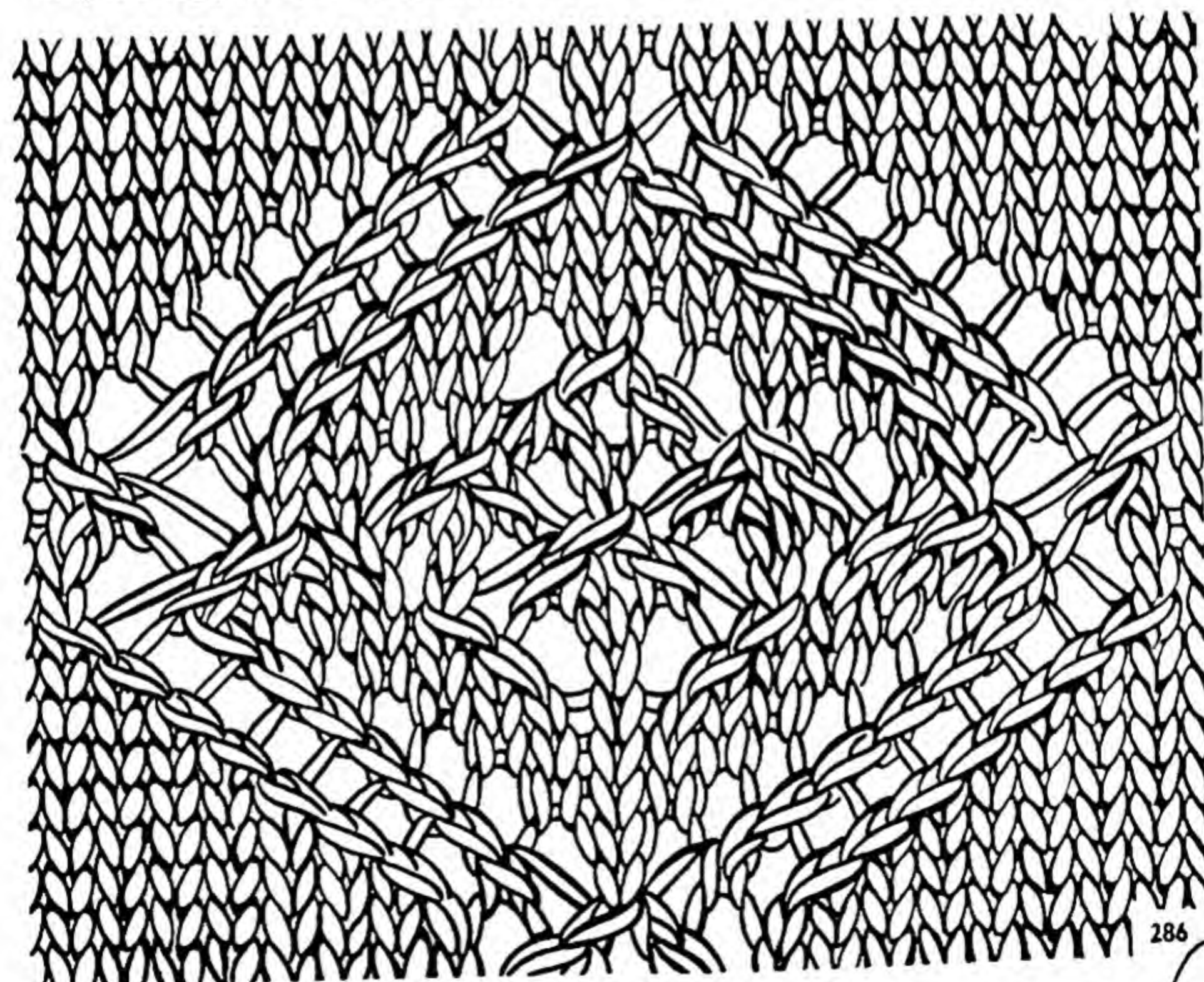
21st row: K.1, (k.2, w.f., k.3 tog., w.f., k.15, w.f., k.3 tog., w.f., k.1) twice, k.1.

23rd row: K.1, (w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.13, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l.) twice, k.1.

25th row: K.1, k.2 tog., w.f., k.3, w.f., k.2 tog. t.b.l., k.11, k.2 tog., w.f., k.3, w.f., k.3 tog., w.f., k.3, w.f., k.2 tog. t.b.l., k.11, k.2 tog., w.f., k.3, w.f., k.2 tog. t.b.l.

27th row: K.1, (k.1, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.13, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f.) twice, k.1.

29th row: K.1, (k.2, w.f., k.3 tog.,



w.f., k.1, w.f., k.2 tog. t.b.l., k.9, k.2 tog., w.f., k.1, w.f., k.3 tog., w.f., k.1) twice, k.1.

31st row: K.1, (k.2, k.2 tog. t.b.l., w.f., k.3, w.f., k.2 tog. t.b.l., k.7, k.2 tog., w.f., k.3, w.f., k.2 tog., k.1) twice, k.1.

33rd row: K.1, (k.3, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.9, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.2) twice, k.1.

35th row: K.1, (k.4, w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.5, k.2 tog., w.f., k.1, w.f., k.3 tog., w.f., k.3) twice, k.1.

37th row: K.1, (k.4, k.2 tog. t.b.l., w.f., k.3, w.f., k.2 tog. t.b.l., k.3, k.2 tog. w.f., k.3, w.f., k.2 tog., k.3) twice, k.1.

39th row: K.1, (k.5, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.5, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.4) twice, k.1.

41st row: K.1, (k.6, w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.1, k.2 tog., w.f., k.1, w.f., k.3 tog., w.f., k.5) twice, k.1.

43rd row: K.1, (k.6, k.2 tog. t.b.l., w.f., k.3, w.f., k.3 tog., w.f., k.3, w.f., k.2 tog., k.5) twice, k.1.

45th row: K.1, (k.7, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.6) twice, k.1.

47th row: K.1, (k.8, w.f., k.3 tog., w.f., k.3, w.f., k.3 tog., w.f., k.7) twice, k.1.

49th row: K.1, (k.7, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.6) twice, k.1.

51st row: K.1, (k.6, k.2 tog., w.f., k.3, w.f., k.3 tog., w.f., k.3, w.f., k.2 tog. t.b.l., k.5) twice, k.1.

53rd row: K.1, (k.7, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., w.f., k.3 tog., w.f., k.6) twice, k.1.

55th row: K.1, (k.5, k.2 tog., w.f., k.1, w.f., k.3 tog., w.f., k.3, w.f., k.3 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.4) twice, k.1.

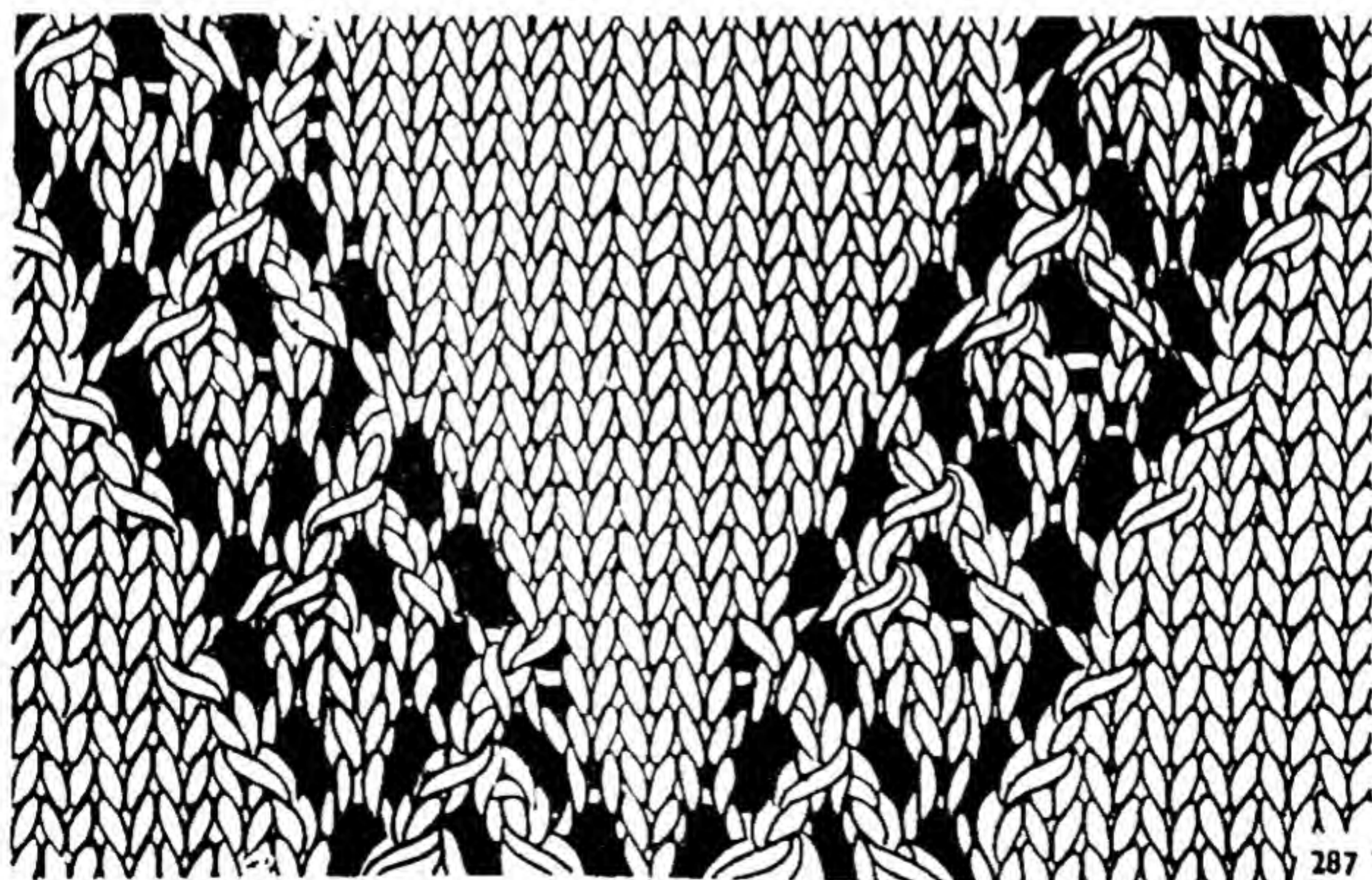
56th row: P.

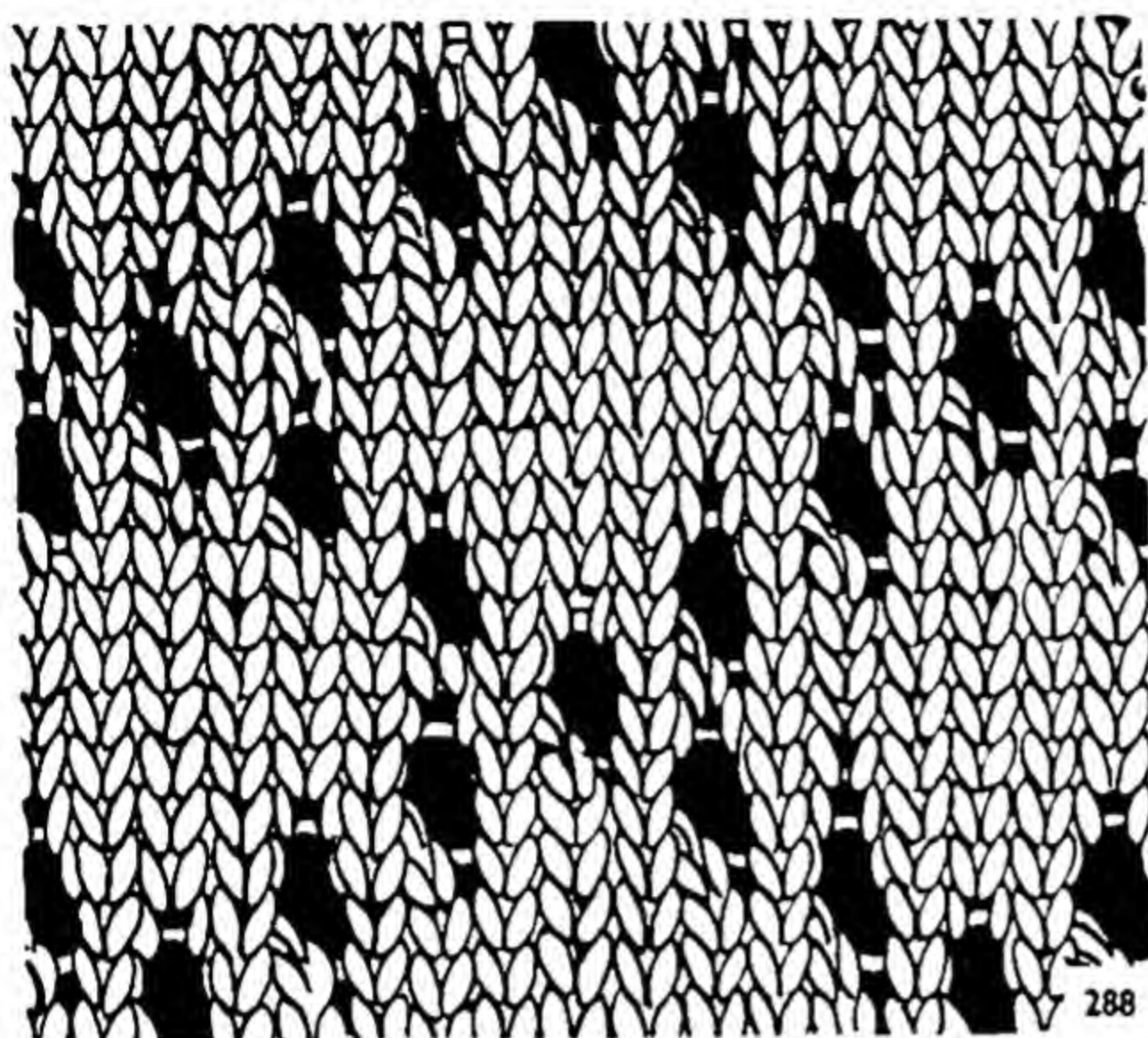
These 56 rows form the patt. (287).

DIAMOND PATTERN, SIMPLE

Cast on a multiple of 12 sts. plus 6 sts.

1st row: K.2, * w.f., k.2 tog., k.10; rep. from * to last 4 sts., w.f., k.2 tog., k.2.





5th row: K.1, * k.1, w.f., k.2 tog. t.b.l., k.1, k.2 tog., w.f., k.2; rep. from * to end.

7th row: K.1, * k.2, w.f., k.3 tog., w.f., k.3; rep. from * to end.

9th row: K.1, * k.1, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.2; rep. from * to end.

11th row: K.1, * k.2 tog., w.f., k.3, w.f., k.2 tog. t.b.l., k.1; rep. from * to end.

12th row: P.

These 12 rows form the patt. and are repeated throughout (289).

2nd and every alt. row: P.

3rd row: K.4, * w.f., k.2 tog., k.6, w.f., k.2 tog., k.2; rep. from * to last 2 sts., k.2.

5th row: K.6, * w.f., k.2 tog., k.2, w.f., k.2 tog., k.6; rep. from * to end.

7th row: K.8, * w.f., k.2 tog., k.10; rep. from * to last 10 sts., w.f., k.2 tog., k.8.

9th row: As 5th row.

11th row: As 3rd row.

12th row: P.

These 12 rows form the patt. (288).

DIAMOND PATTERN SIMPLE VARIATION

Cast on a multiple of 8 sts. plus 1 st.

1st row: K.2 tog., * w.f., k.5, w.f., k.3 tog.; rep. from * to last 7 sts., w.f., k.5, w.f., k.2 tog. t.b.l.

2nd and every alt. row: P.

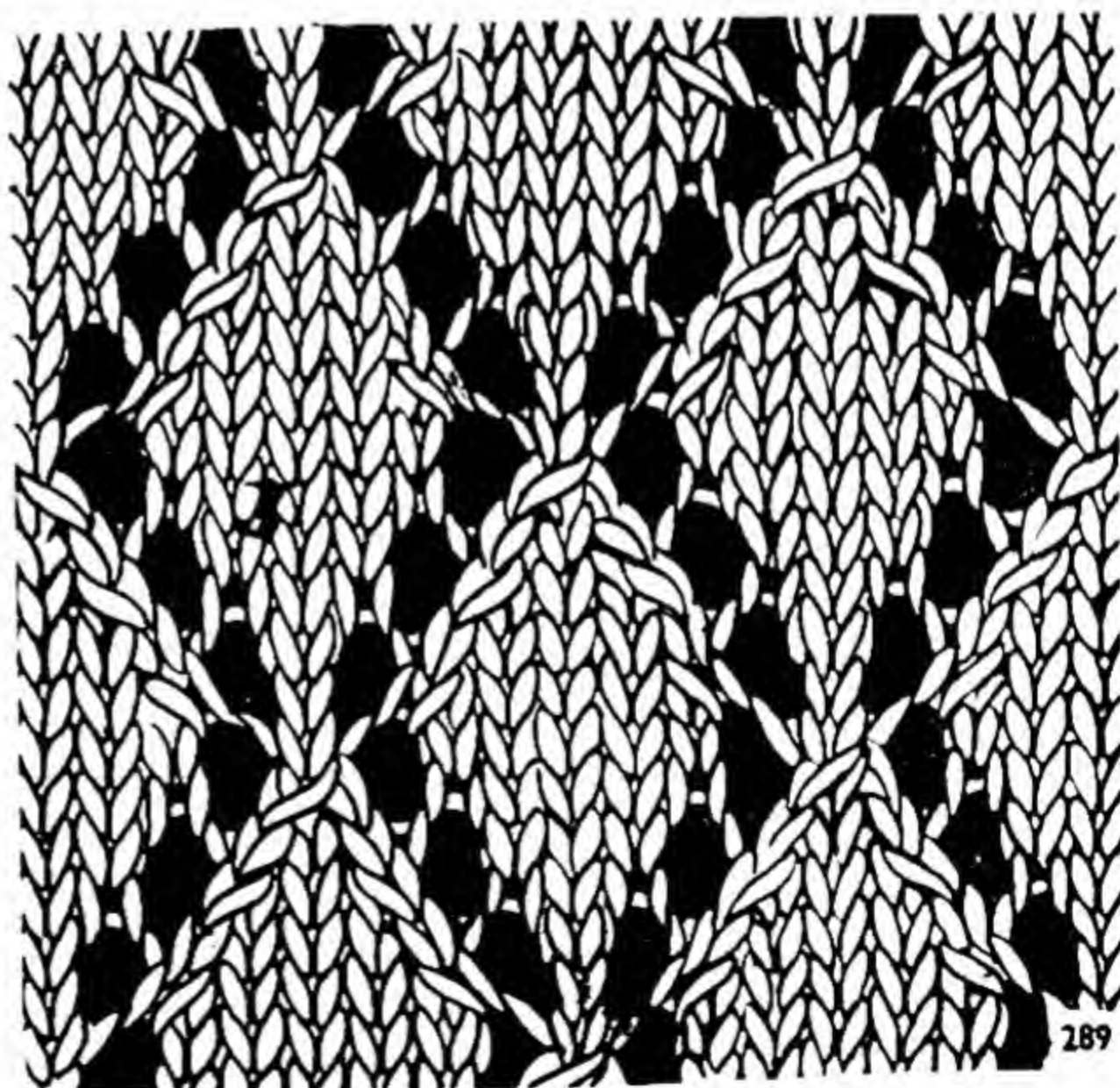
3rd row: K.1, * w.f., k.2 tog. t.b.l., k.3, k.2 tog., w.f., k.1; rep. from * to end.

DIAMOND PATTERN WITH PICOTS

Note: Where ("w.f." twice) occurs on one row, on the next row work (p.1, k.1) into it (290).

Cast on a multiple of 28 sts. plus 12 sts.

1st row: K. 2nd row: P.





3rd row: K.2, * [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] 3 times, k.4, k.2 tog. (w.f.) twice, sl.1, k.1, p.s.s.o., k.4 k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.; rep. from * to last 10 sts., [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] twice, k.2.

4th row: P.

5th row: K.

6th row: P.

7th row: K.2, w.f., sl.1, k.1, p.s.s.o., * [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] twice, k.4, [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] twice, k.4, k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.; rep. from * to last 8 sts., k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o., k.2 tog., w.f., k.2.

8th to 10th rows: As 4th to 5th rows.

11th row: K.2, * [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] twice, k.4, [k.2 tog. (w.f.) twice, sl.1, k.1, p.s.s.o.] 3 times, k.4; rep. from * to last 10 sts., [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] twice, k.2.

12th to 14th rows: As 4th to 6th rows.

15th row: K.4, * k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o., k.4, [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] 4 times, k.4; rep. from * to last 8 sts., k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o., k.4.

16th to 18th rows: As 4th to 6th rows.

19th row: K.2, * k.8, [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] 5 times; rep. from * to last 10 sts., k.10.

20th to 22nd rows: As 4th to 6th rows.

23rd row: As 15th row.

24th to 26th rows: As 4th to 6th rows.

27th row: As 11th row.

28th to 30th rows: As 4th to 6th rows.

31st row: As 7th row.

32nd to 34th rows: As 4th to 6th rows.

35th row: As 3rd row.

36th to 38th rows: As 4th to 6th rows.

39th row: K.2, w.f., sl.1, k.1, p.s.s.o., * [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] 3 times, k.8, [k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.] twice; rep. from * to last 8 sts., k.2 tog., (w.f.), twice sl.1, k.1, p.s.s.o., k.2 tog., w.f., k.2.

40th row: P.

These 40 rows form the patt. (291).

FILLED DIAMOND PATTERN

Cast on a multiple of 18 sts. plus 2 sts.

1st row: K.1, * k.1, w.f., k.2 tog. t.b.l., k.13, k.2 tog., w.f.; rep. from * to last st., k.1.

2nd and every alt. row: P.

3rd row: K.1, * k.2, w.f., k.2 tog. t.b.l., k.1, (w.f., k.2 tog.) 5 times, k.2 tog., w.f., k.1; rep. from * to last st., k.1.

5th row: K.1, * w.f., k.2 tog., k.1, w.f., k.2 tog., k.9, k.2 tog., w.f., k.2; rep. from * to last st., k.1.

7th row: K.1, * k.4, w.f., k.2 tog. t.b.l., k.1, w.f., (k.2 tog., w.f.) twice, (k.2 tog.) twice, w.f., k.3; rep. from * to last st., k.1.

9th row: K.1, * (w.f., k.2 tog.) twice, k.1, w.f., k.2 tog. t.b.l., k.5, k.2 tog., w.f., k.2, w.f., k.2 tog.; rep. from * to last st., k.1.

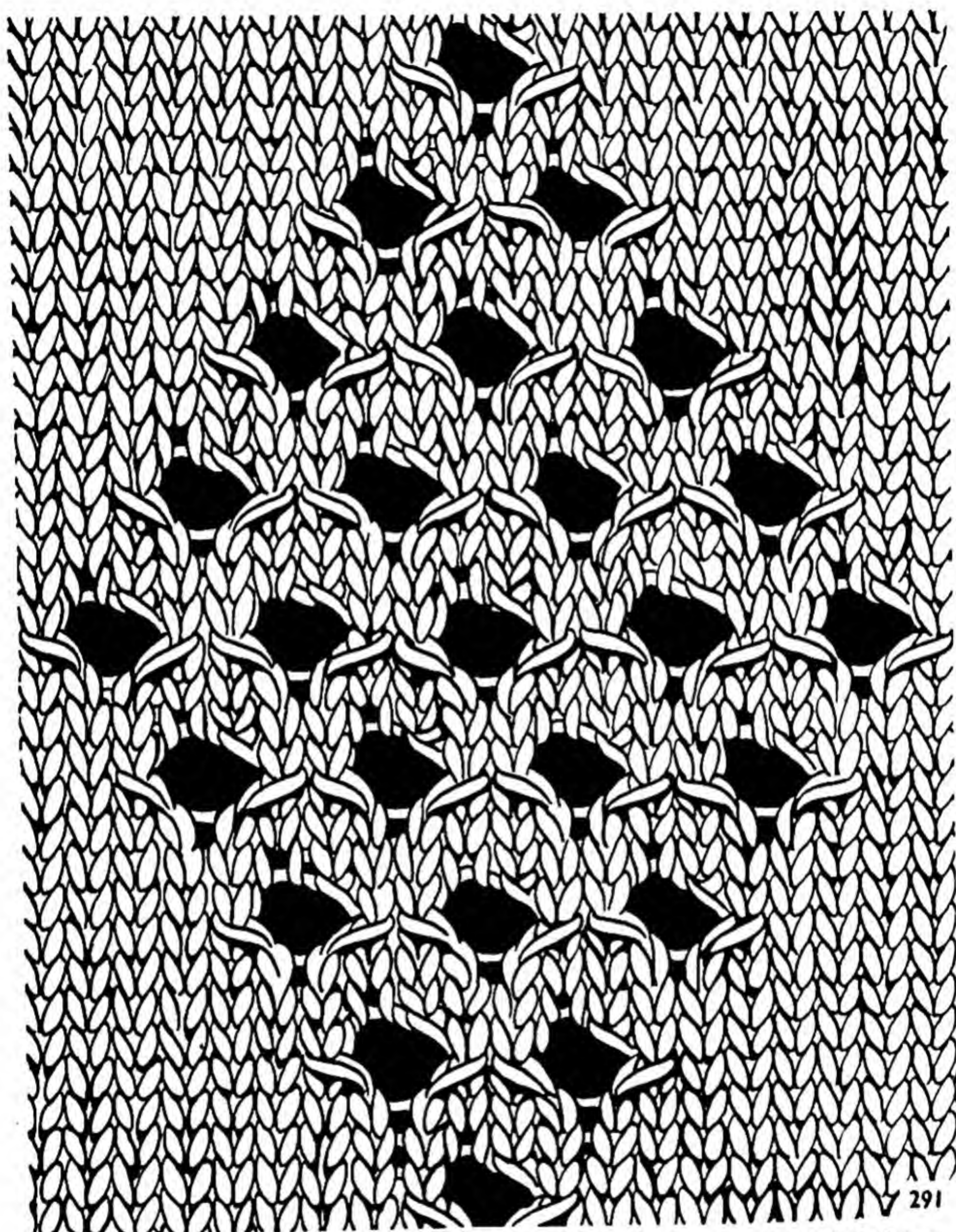
11th row: K.1, * k.6, w.f., k.2 tog. t.b.l., k.1, w.f., (k.2 tog.) twice, w.f., k.5; rep. from * to last st., k.1.

13th row: K.1, * (w.f., k.2 tog.) 3 times, k.1, w.f., k.2 tog. t.b.l., k.1, k.2 tog., w.f., k.2, (w.f., k.2 tog.) twice; rep. from * to last st., k.1.

15th row: K.1, * k.8, w.f., k.3 tog., w.f., k.7; rep. from * to last st., k.1.

17th row: K.1, * k.7, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.6; rep. from * to last st., k.1.

19th row: K.1, * (w.f., k.2 tog.)



291

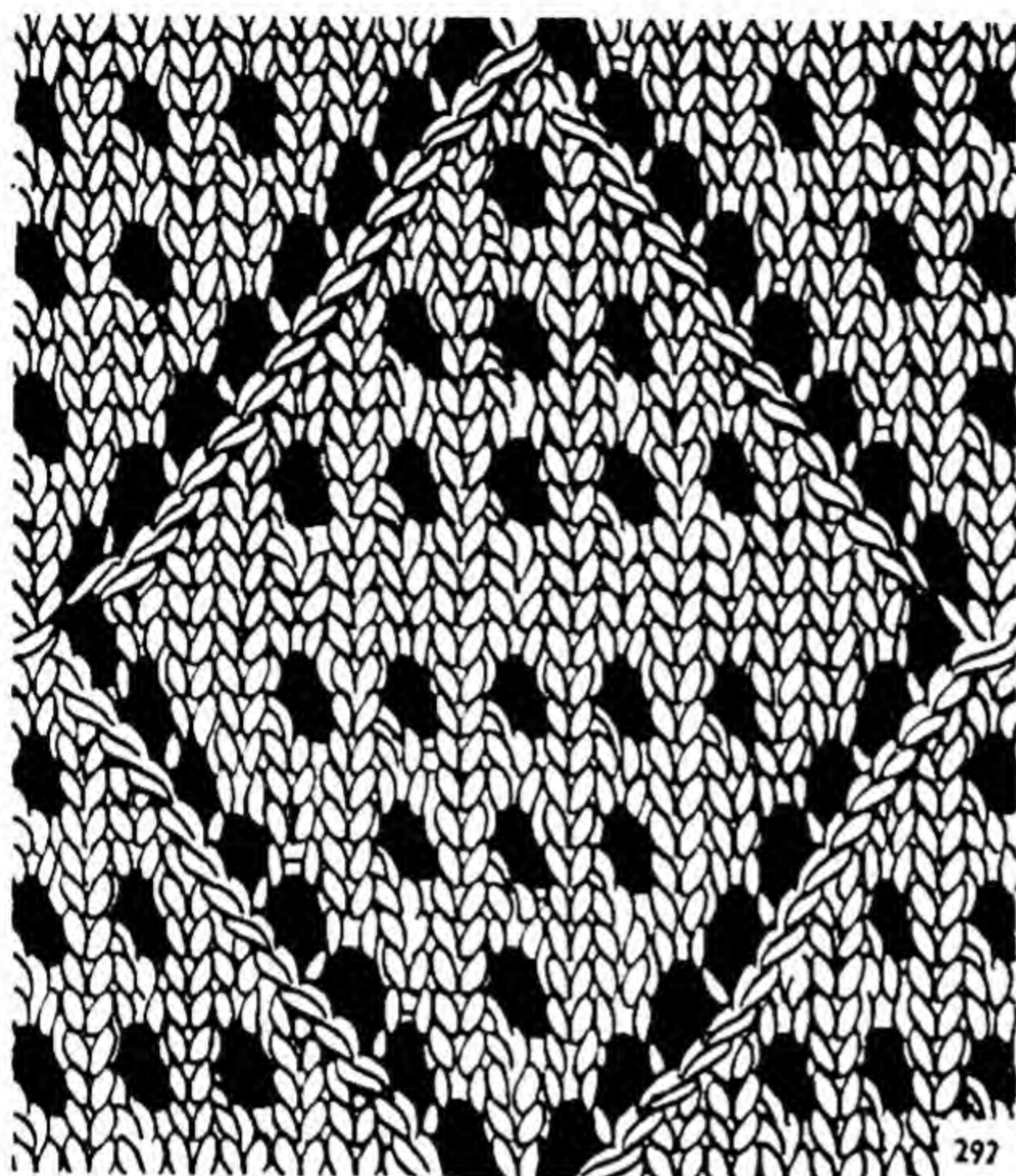
3 times, k.2 tog., w.f., k.3, w.f., k.2 tog. t.b.l., k.1, (w.f., k.2 tog.) twice; rep. from * to last st., k.1.

21st row: K.1, * k.5, k.2 tog., w.f., k.2, w.f., k.2 tog., k.1, w.f., k.2 tog. t.b.l., k.4; rep. from * to last st., k.1.

23rd row: K.1, * (w.f., k.2 tog.)

twice, k.2 tog., w.f., k.7, w.f., k.2 tog. t.b.l., k.1, w.f., k.2 tog.; rep. from * to last st., k.1.

25th row: K.1, * k.3, k.2 tog., w.f., k.2, (w.f., k.2 tog.) 3 times, k.1, w.f., k.2 tog. t.b.l., k.2; rep. from * to last st., k.1.



5th row: K.1, * k.2 tog., w.f., k.2, (k.2 tog., w.f.) 3 times, k.2, w.f., k.2 tog.; rep. from * to last st., k.1.

7th row: K.1, * k.2 tog., w.f., k.1, (k.2 tog., w.f.) 3 times, k.3, w.f., k.2 tog.; rep. from * to last st., k.1.

9th row: K.1, * k.2 tog., w.f., k.2, (k.2 tog., w.f.) twice, k.4, w.f., k.2 tog.; rep. from * to last st., k.1.

11th row: K.1, * k.2 tog., w.f., k.3, k.2 tog., w.f., k.5, w.f., k.2 tog.; rep. from * to last st., k.1.

13th row: K.1, * k.2 tog., w.f., k.10, w.f., k.2 tog.; rep. from * to last st., k.1.

14th row: As 2nd row.

These 14 rows form the patt. and are repeated throughout (293).

27th row: K.1, * w.f., (k.2 tog.) twice, w.f., k.11, w.f., k.2 tog. t.b.l., k.1; rep. from * to last st., k.1.

29th row: K.1, * k.1, k.2 tog., w.f., k.2, (w.f., k.2 tog.) 5 times, k.1, w.f., k.2 tog. t.b.l.; rep. from * to last st., k.1.

31st row: K.1, k.2 tog., w.f., k.15, * w.f., k.3 tog., w.f., k.15; rep. from * to last 2 sts., w.f., k.2 tog. t.b.l.

32nd row: P.

These 32 rows form the patt. (292).

LACE DIAMOND PATTERN

Cast on a multiple of 14 sts., plus 2 sts.

1st row: K.1, * k.2 tog., w.f., k.4, k.2 tog., w.f., k.4, w.f., k.2 tog.; rep. from * to last st., k.1.

2nd and every alt. row: P.1, * p.1, w.r.n., p.2 tog., p.8, p.2 tog., w.r.n., p.1; rep. from * to last st., p.1.

3rd row: K.1, * k.2 tog., w.f., k.3, (k.2 tog., w.f.) twice, k.3, w.f., k.2 tog.; rep. from * to last st., k.1.

RIBBED DIAMOND PATTERN

Cast on a multiple of 11 sts.

1st row: * P.1, k.2 tog., w.f., k.5, w.f., k.2 tog. t.b.l., p.1; rep. from * to end.

2nd and every alt. row: * K.1, p.9, k.1; rep. from * to end.

3rd row: * P.1, k.1, w.f., k.2 tog. t.b.l., k.3, k.2 tog., w.f., k.1, p.1; rep. from * to end.

5th row: * P.1, k.2, w.f., k.2 tog. t.b.l., k.1, k.2 tog., w.f., k.2, p.1; rep. from * to end.

7th row: * P.1, k.3, w.f., k.3 tog., w.f., k.3, p.1; rep. from * to end.

9th row: * P.1, k.2, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.2, p.1; rep. from * to end.

11th row: * P.1, k.1, k.2 tog., w.f., k.3, w.f., k.2 tog. t.b.l., k.1, p.1; rep. from * to end.

12th row: As 2nd row.

These 12 rows form the patt. and are repeated throughout (294).

SPOTTED DIAMOND PATTERN

Cast on a multiple of 10 sts., plus 4 sts.

1st row: K.2, w.f., sl. 1, k.1, p.s.s.o., * k.1, k.2 tog., (w.f.) twice, sl. 1, k.1, p.s.s.o.; rep. from * to last 5 sts., k.1, k.2 tog., w.f., k.2.

2nd and every alt. row: P.

3rd row: K.2, * k.2 tog., w.f., k.6, w.f., sl.1, k.1, p.s.s.o.; rep. from * to last 2 sts., k.2.

5th row: K.3, * k.2 tog., w.f., k.4, w.f., sl.1, k.1, p.s.s.o. k.2; rep. from * to last st. k.1.

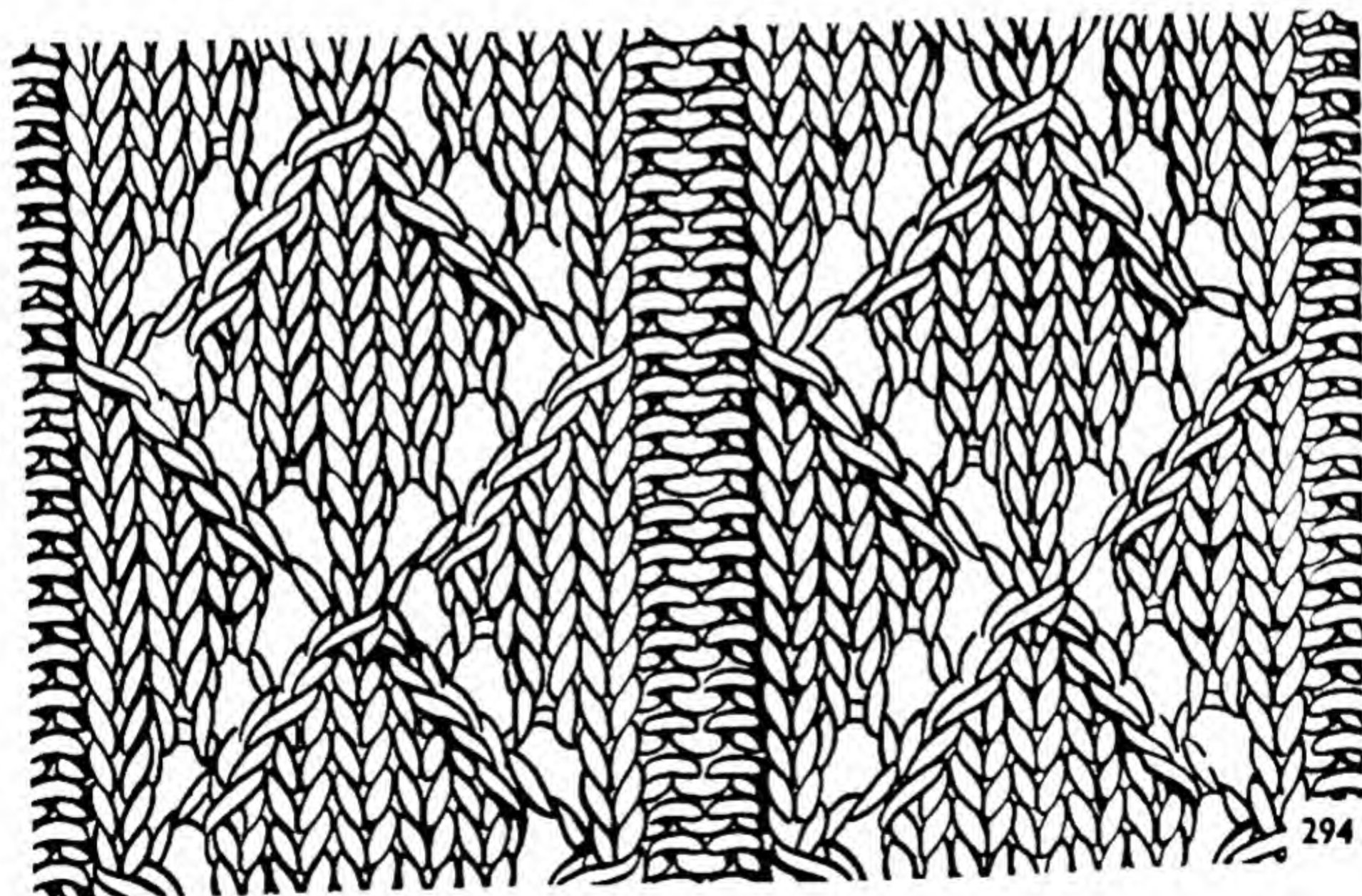
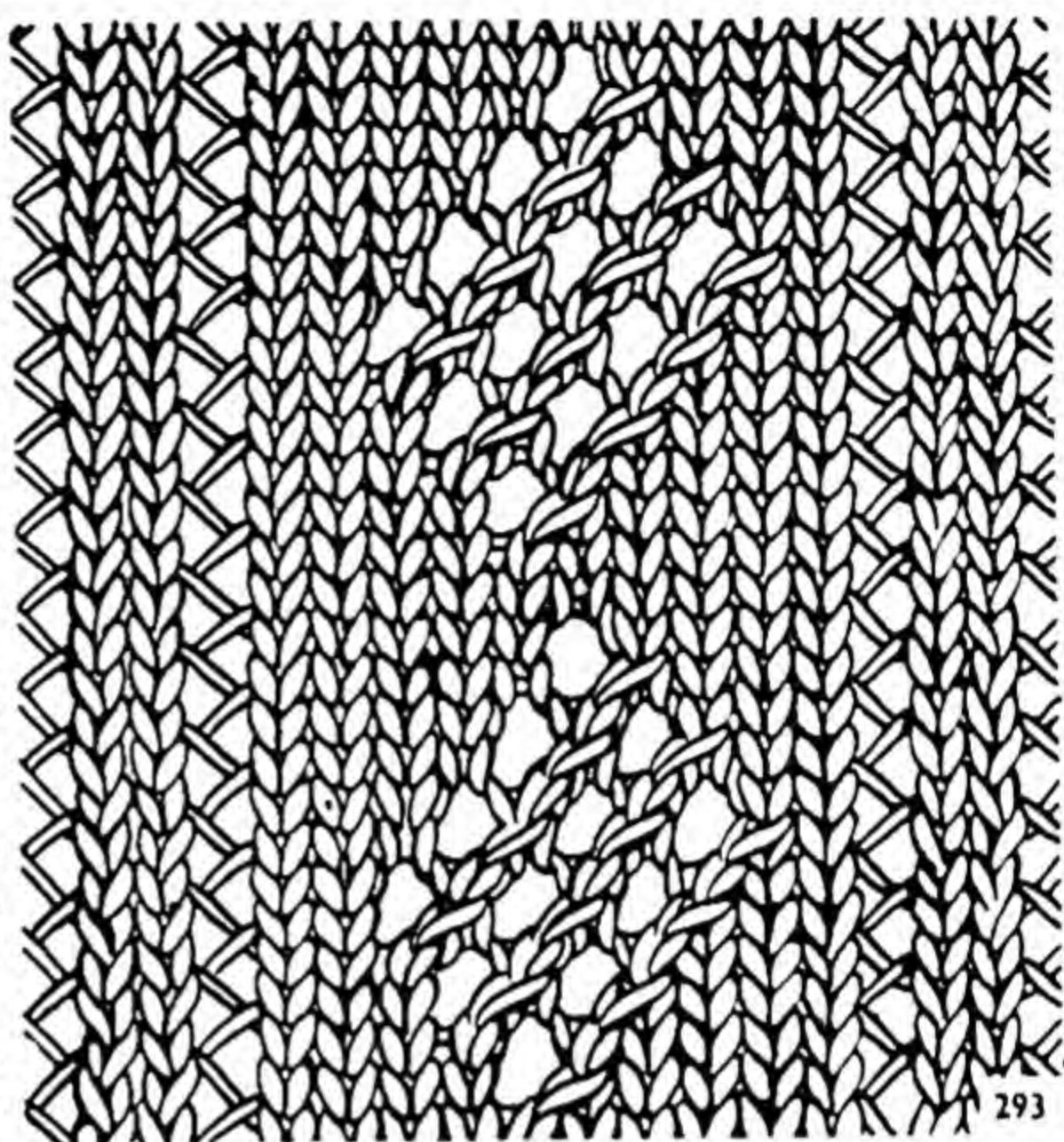
7th row: K.4, * k.2 tog., w.f., k.2, w.f., sl.1, k.1, p.s.s.o., k.4; rep. from * to end.

9th row: K.2, w.f., sl.1, k.1, p.s.s.o., * k.1, k.2 tog., (w.f.) twice, sl.1, k.1, p.s.s.o.; rep. from * to last 5 sts., k.1, k.2 tog., w.f., k.2.

11th row: K.5, * w.f., sl.1, k.1,

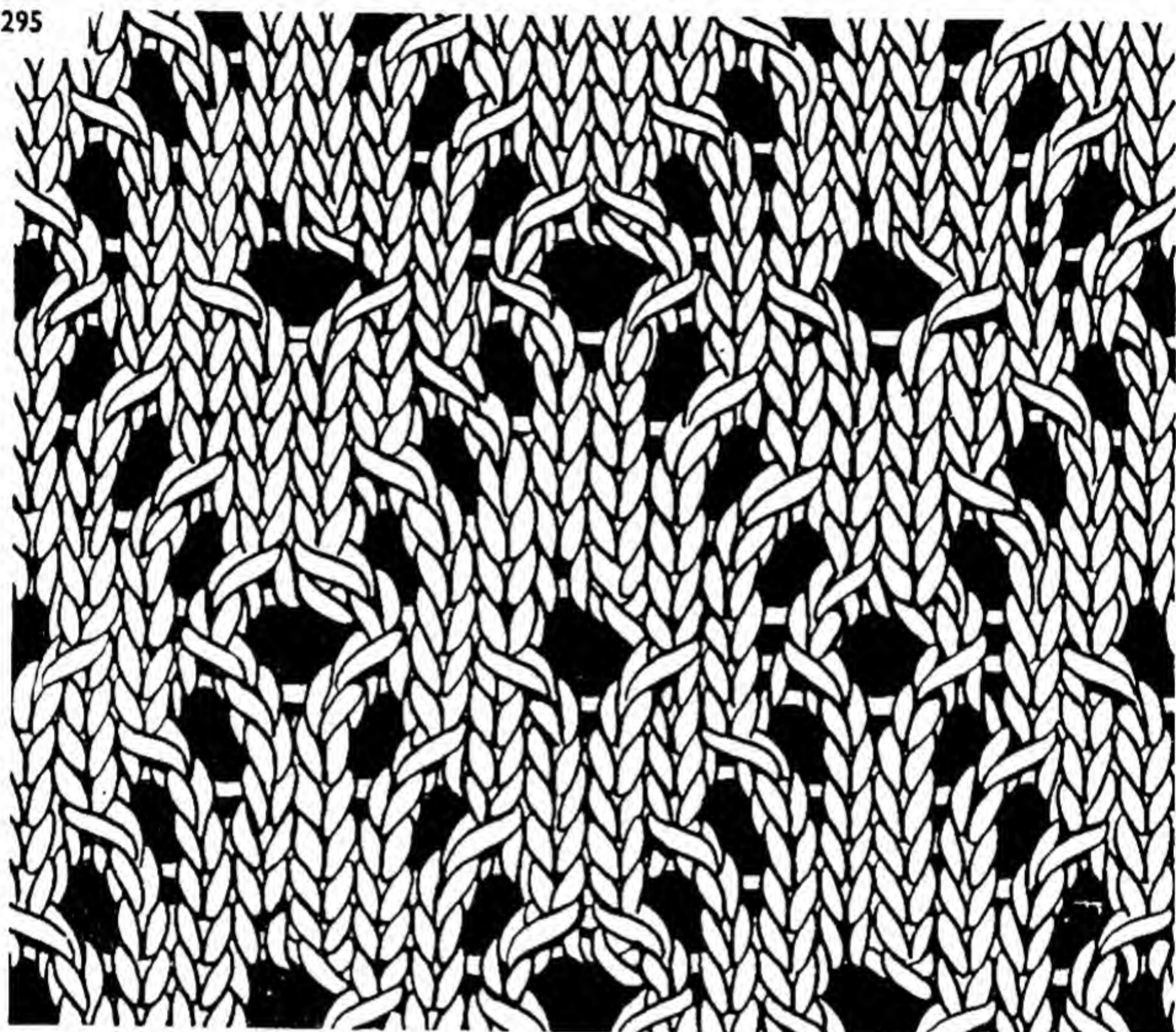
p.s.s.o., k.2 tog., w.f., k.6; rep. from * to last 9 sts., w.f., sl.1, k.1, p.s.s.o., k.2 tog., w.f., k.5.

13th row: K.4, * w.f., sl.1, k.1, p.s.s.o., k.2, k.2 tog., w.f., k.4; rep. from * to end.



15th row: K.3, * w.f., sl.1, k.1, from * to last st., k.1. 16th row: P.
p.s.s.o., k.4, k.2 tog., w.f., k.2; rep. These 16 rows form the patt. (295).

295



FAIR ISLE KNITTING

This is knitting in multi-colours the patterns traditional to Fair Isle. Many of the designs link directly with the Catholic tradition and it is claimed, with a certain amount of historical evidence, that the Fair Islanders originally derived their knitting tradition from Spanish sources, either copying designs found on garments worn by sailors who had been wrecked on one of the vessels of the Armada, or actually learning the patterns from survivors of the wreck who stayed on the Island.

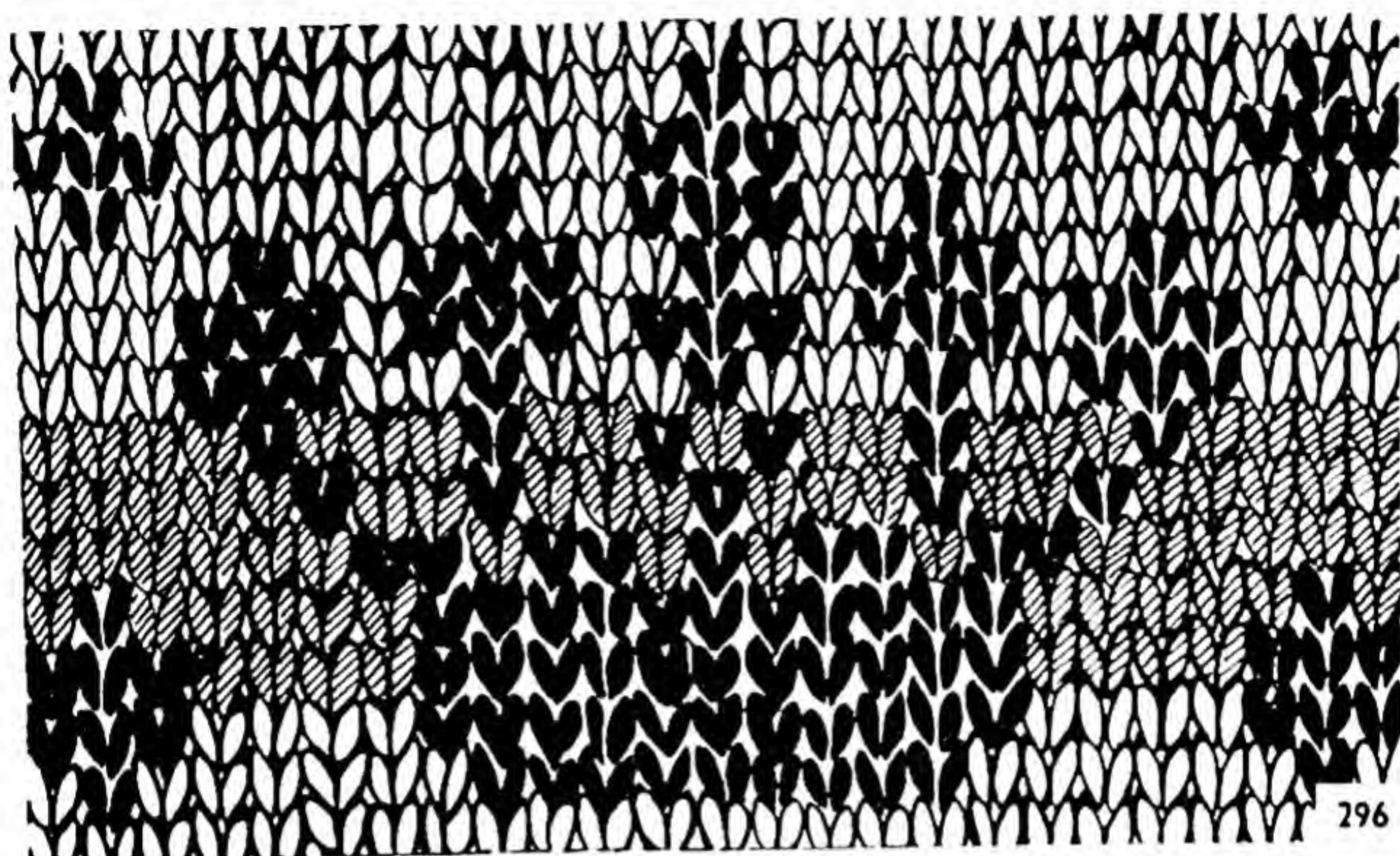
Crown of Glory. This is a typical

Fair Isle design (296) and may be worked from the chart (297).

In reading the chart remember that all odd rows are knitted and are read from right to left; all even rows are purled and are worked from left to right. Each square read horizontally represents one stitch and each square read vertically, one row.

FAIR ISLE PATTERNS

Today, all knitting where two or more colours are used is often referred to as "Fair Isle Knitting." This is a misnomer, as Fair Isle knitting proper



296

is only practised on Fair Isle. The hall marks of a genuine Fair Isle are—

- a. The method in which the colour design is worked, and
- b. the sequence of patternings that change all the way up the garment.

In these sequences, a broad pattern carried out in a number of colours is generally followed by a narrow pattern carried out in two to three colours only.

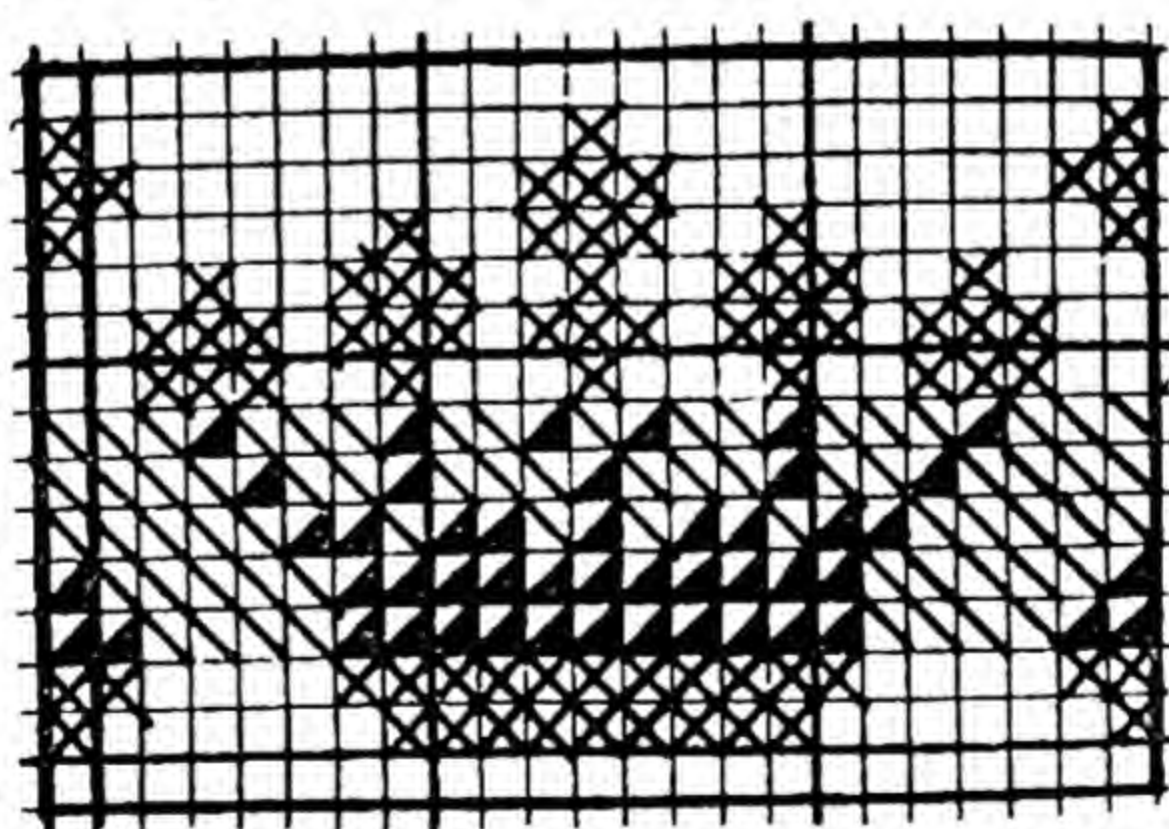
The patterning is always done on a ground of white, fawn, grey or brown. Bold, clear colourings are always used for the patternings, as these give the traditional effect known as Fair Isle knitting.

Colour Charts. Never more than two colours are used at the same

time in any row on a Fair Isle design. The colours themselves are worked on two rows, with the ground shade and pattern shade changing on alternating rows, thus giving a multi-coloured effect to the whole pattern.

The chart (298) shows one repeat of a fifteen-row Fair Isle pattern worked over 24 stitches.

The table on page 128 shows the working of a fifteen-row Fair Isle pattern.



KEY

YELLOW



RED



BROWN



PINK

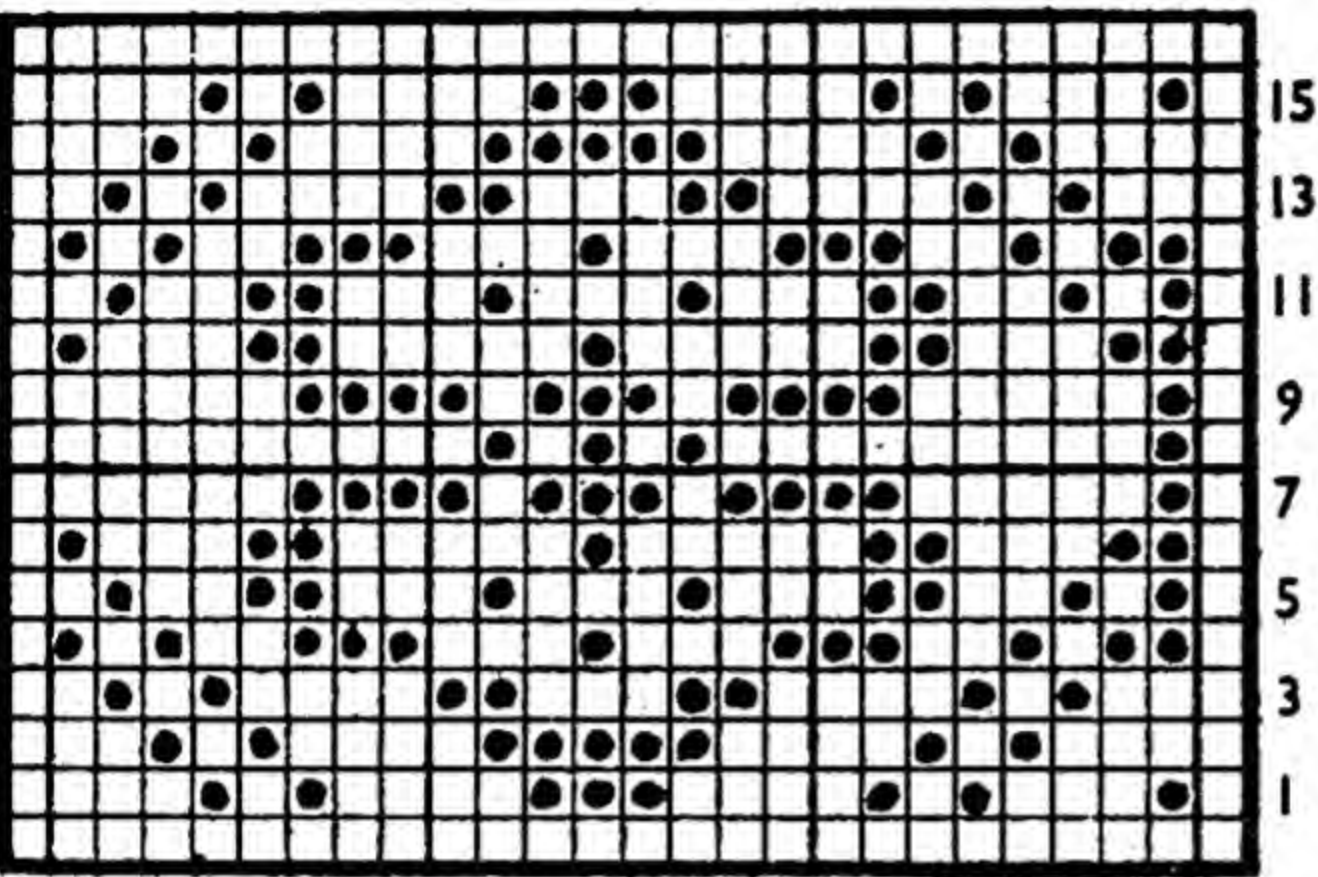


↑
LAST ST. K. ROW.
FIRST ST. P. ROW.

22 STITCH REPEAT

ODD ROWS—K.
EVEN ROWS—P.

297



KEY. **PATTERN.** **BACKGROUND.** **24 STITCH REPEAT.** 298

| | Background | Pattern |
|-----------|--------------|------------|
| 1st row: | Ground shade | 1st colour |
| 2nd row: | 2nd Colour | 1st Colour |
| 3rd row: | 2nd Colour | 3rd Colour |
| 4th row: | 4th Colour | 3rd Colour |
| 5th row: | 4th Colour | 5th Colour |
| 6th row: | 6th Colour | 5th Colour |
| 7th row: | 6th Colour | 7th Colour |
| 8th row: | Ground Shade | 7th Colour |
| 9th row: | As 7th row | As 7th row |
| 10th row: | As 6th row | As 6th row |
| 11th row: | As 5th row | As 5th row |
| 12th row: | As 4th row | As 4th row |
| 13th row: | As 3rd row | As 3rd row |
| 14th row: | As 2nd row | As 2nd row |
| 15th row: | As 1st row | As 1st row |

The narrow patterns that lie between the broad patternings are worked in two or three colours. For a narrow pattern which falls over seven rows the sequence of colours will be as follows—

| | Background | Pattern |
|----------|--------------|------------|
| 1st row: | Ground shade | 1st Colour |
| 2nd row: | Ground shade | 2nd Colour |
| 3rd row: | 3rd Colour | 2nd Colour |
| 4th row: | As 3rd row | As 3rd row |
| 5th row: | As 3rd row | As 3rd row |
| 6th row: | As 2nd row | As 2nd row |
| 7th row: | As 1st row | As 1st row |

Chart (299) shows one repeat of a seven-row pattern worked over 8 stitches.

Designing for Fair Isle. Designing Fair Isle garments is perfectly simple, as the design is charted out on graph paper before the actual knitting is commenced. The important point to remember is that, for the beginner, it is advisable to work patterns which have a multiple that will divide equally into the total number of stitches used on the section of the gar-

ment which is being worked, plus one extra stitch.

MAN'S PULLOVER

This example of a man's pullover is for a 40-inch chest, the front and back must measure 20 inches across immediately after the ribbing has been worked. When worked in 3-ply wool (and most wools sold for Fair Isle knitting fall into the 3-ply category) on size 11 needles, Fair Isle knitting will have a tension of 8½ stitches to the inch. Thus, approximately 168 stitches for both the back and front will be needed. Add on the odd stitch and this will give 169 stitches. This figure can be adjusted slightly to fit in with the patterns being used. The patterns used in this design are multiples of 24.

The row tension of Fair Isle knitting on No. 11 needles in 3-ply wool is 9½ rows to the inch. If the man's pullover is to measure 23 inches and 3½ inches in ribbing at the commencement have been worked, the chart will have to cover 19½ inches.

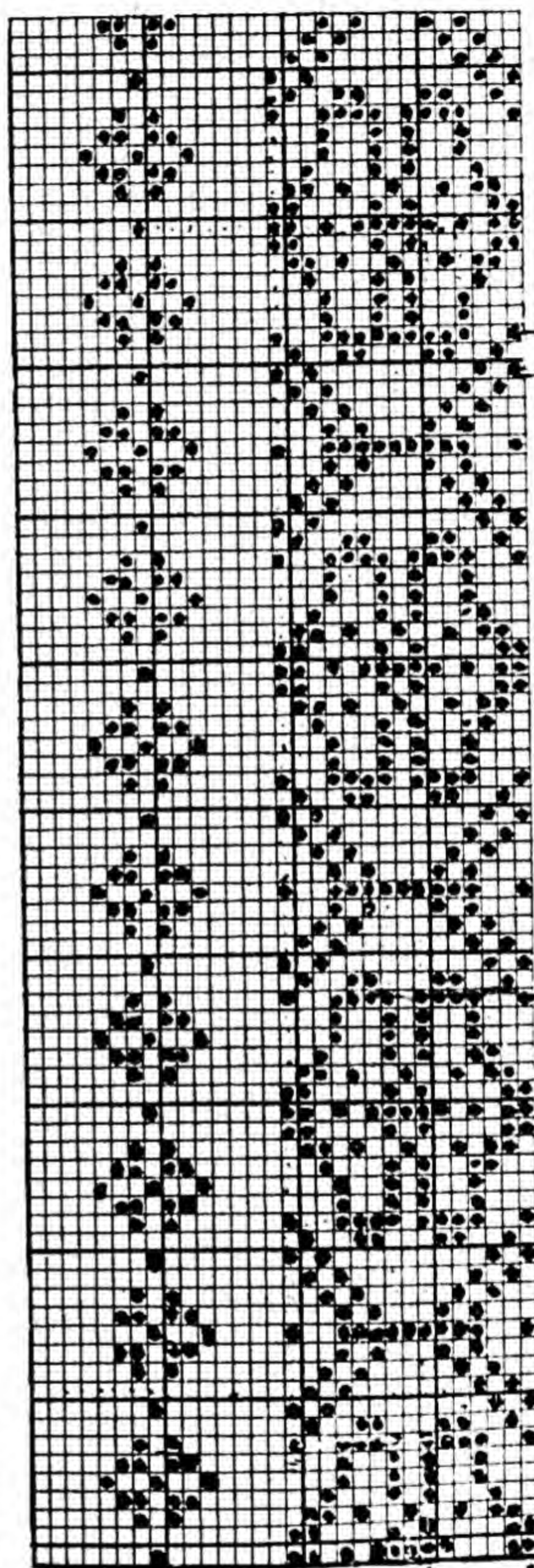
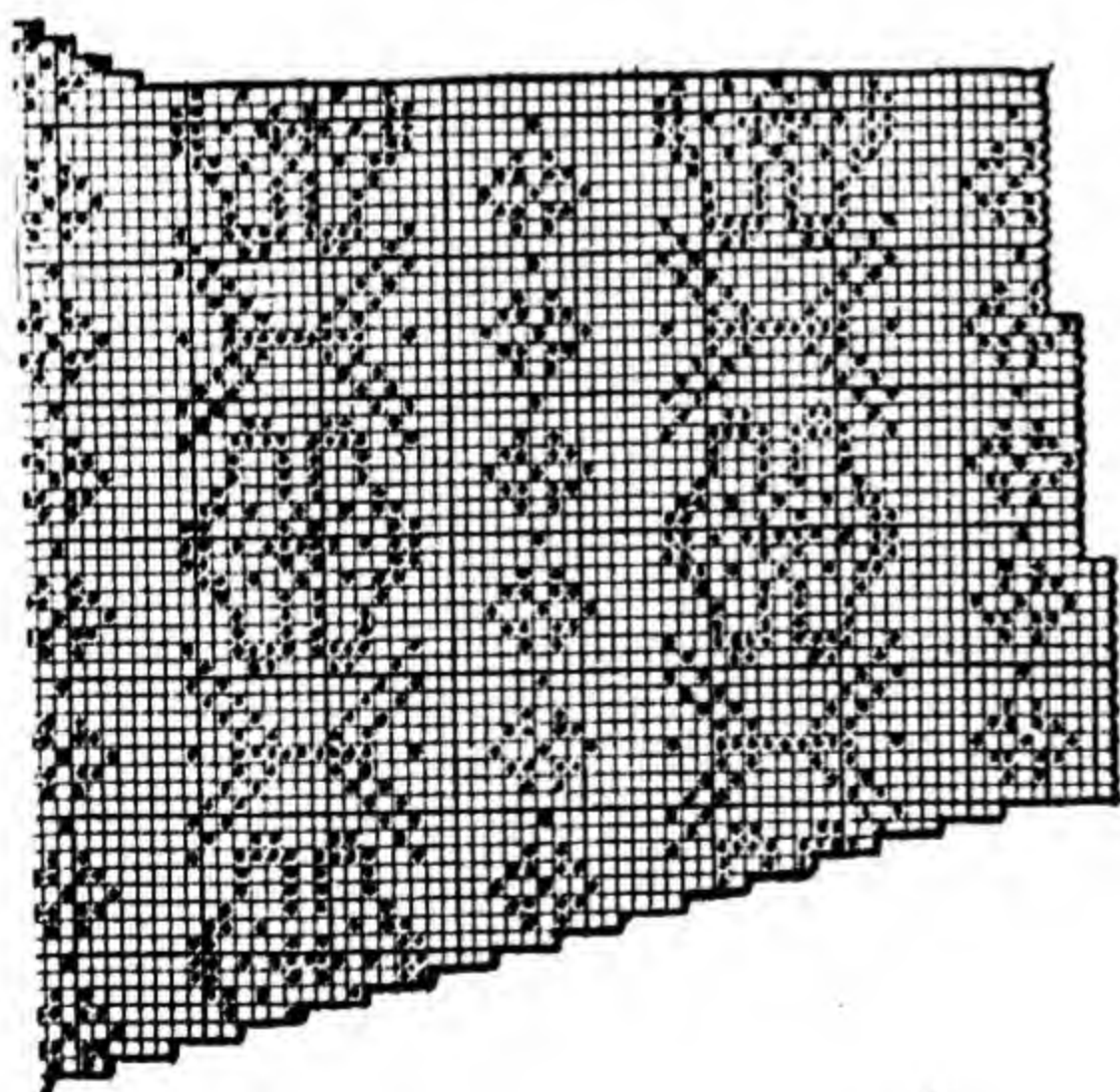
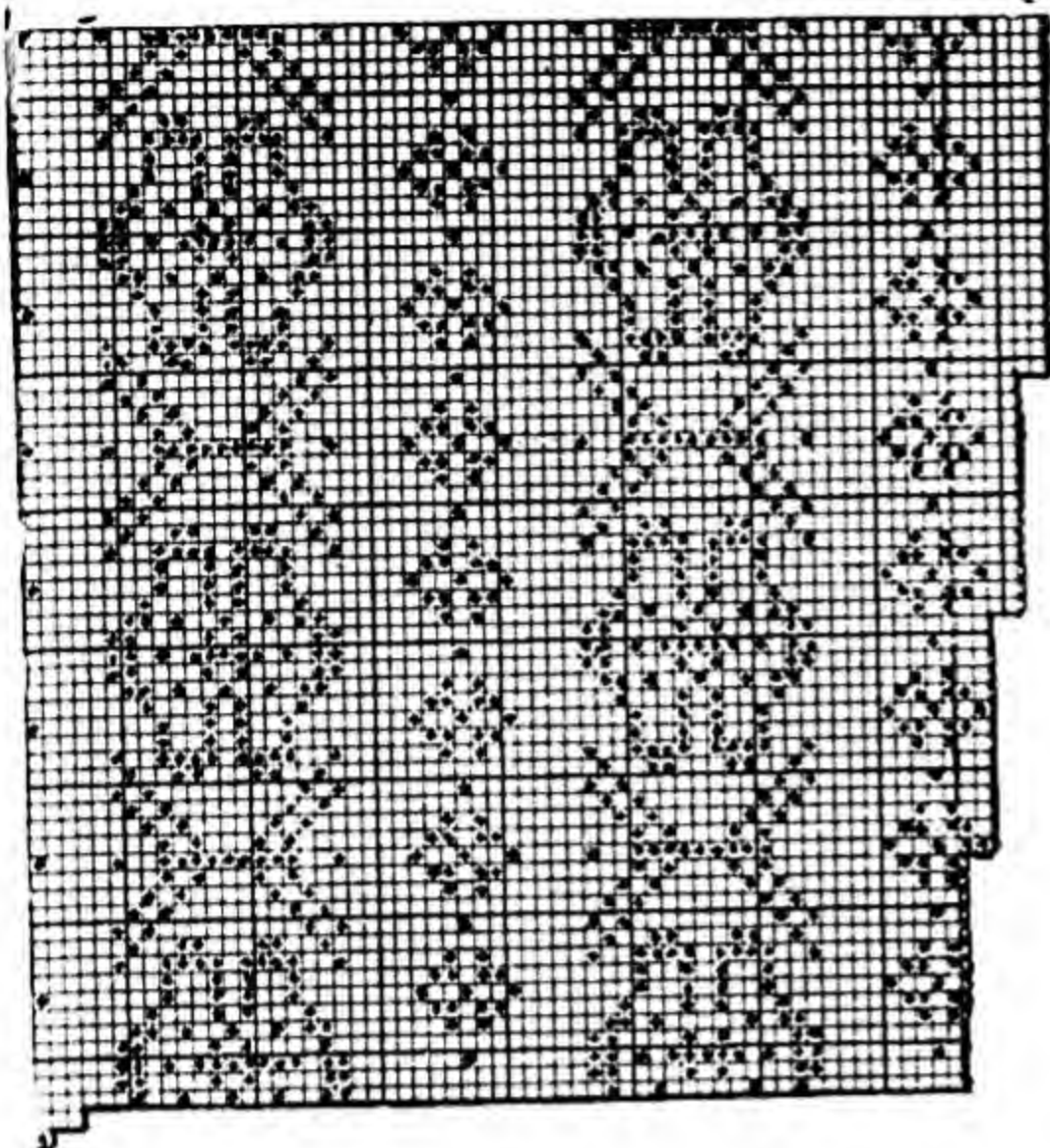
First of all mark out on a piece of graph paper an oblong 169 squares in width, 186 squares in height (300). Each large square on the chest represents



Two designs to please the most fastidious man. The waistcoat will be found on page 412. The instructions for the colourful Fair Isle pullover are given on page 404.



Two cardigans for the younger girls. The lower garment is worked in a fancy rib as the instructions on page 398. The schoolgirl's cardigan with fancy panels, top, is on page 414.

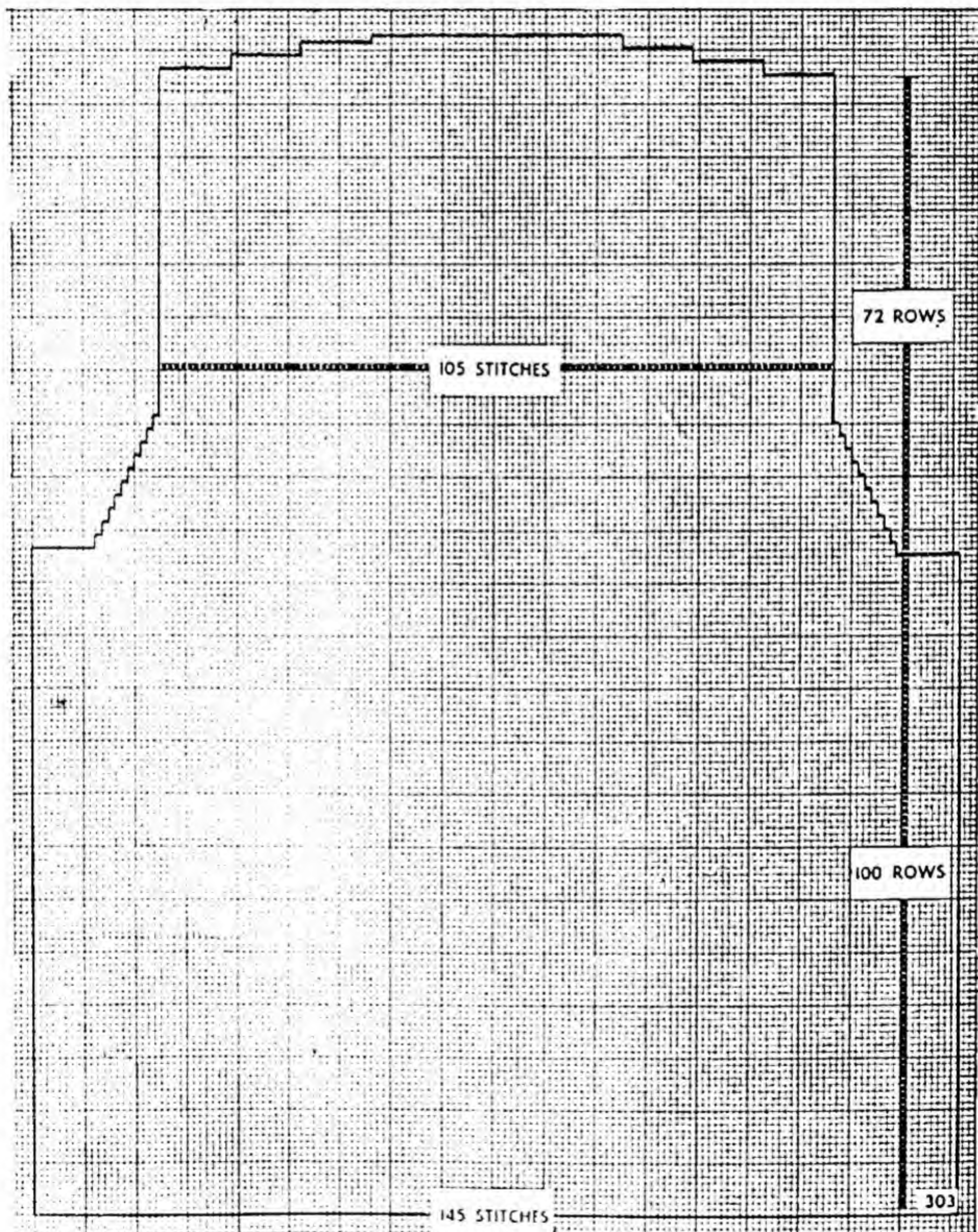


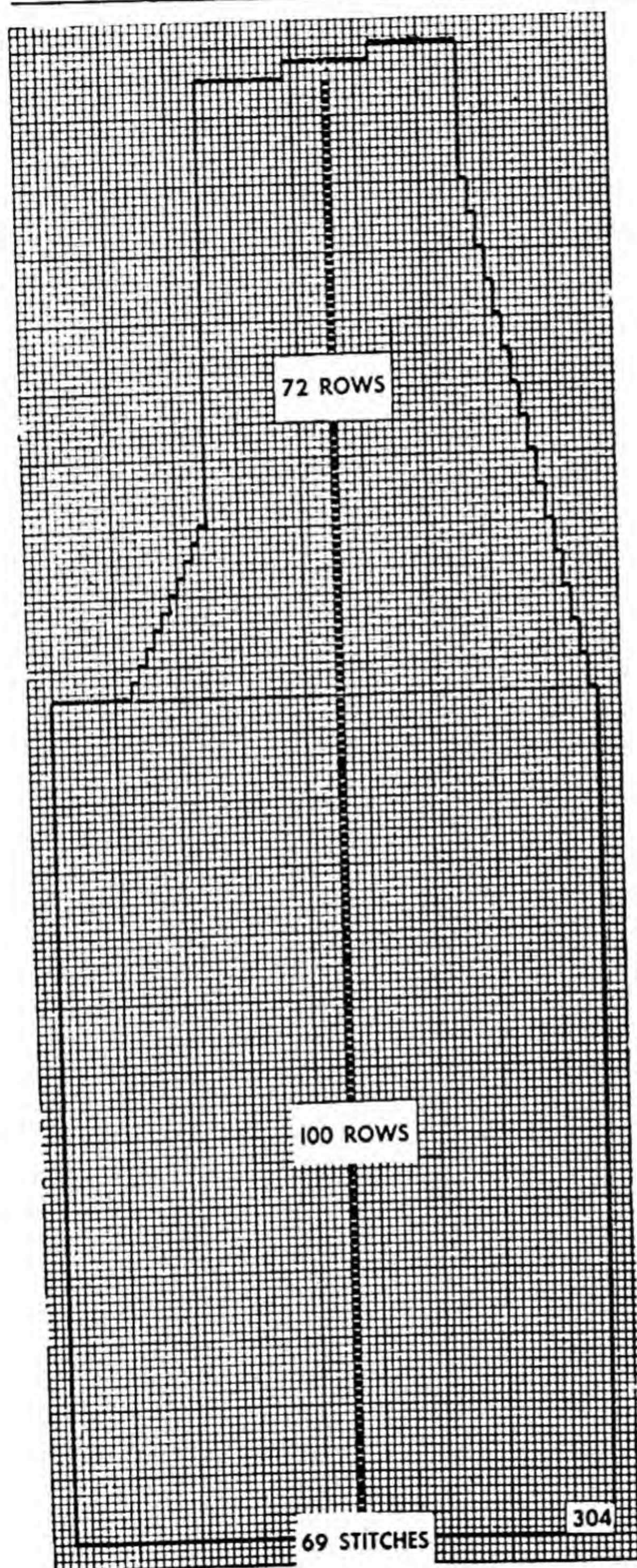
302 PATTERN IN DETAIL

a size 13 needle for the man's pullover, cast on 168 stitches. Work in k.2, p.2 rib for $3\frac{1}{2}$ ins., increasing one stitch at the end of the last row, thus giving 169 stitches. Now knit the Fair Isle portion of the front on the No. 11 needles, working in stocking stitch throughout, i.e., one row knit, one row purl, following the chart for the

coloured patterns. When the front is completed fill in the neck opening with the patterning (this has already been outlined in pencil before completing the chart for the front), and work the back exactly the same as the front, omitting of course the V-neck opening (302).

To complete the Fair Isle pullover—using a back-stitch seam—join the





shoulders of back and front together. Now using No. 13 needles knit up armbands and neckband as on an ordinary V-neck man's pullover, working the armbands and neckband in k.2, p.2 rib in the ground shade throughout. Block and press the pullover on the wrong side using a warm iron and wet cloth (see page 24). Do not press the ribbed portions.

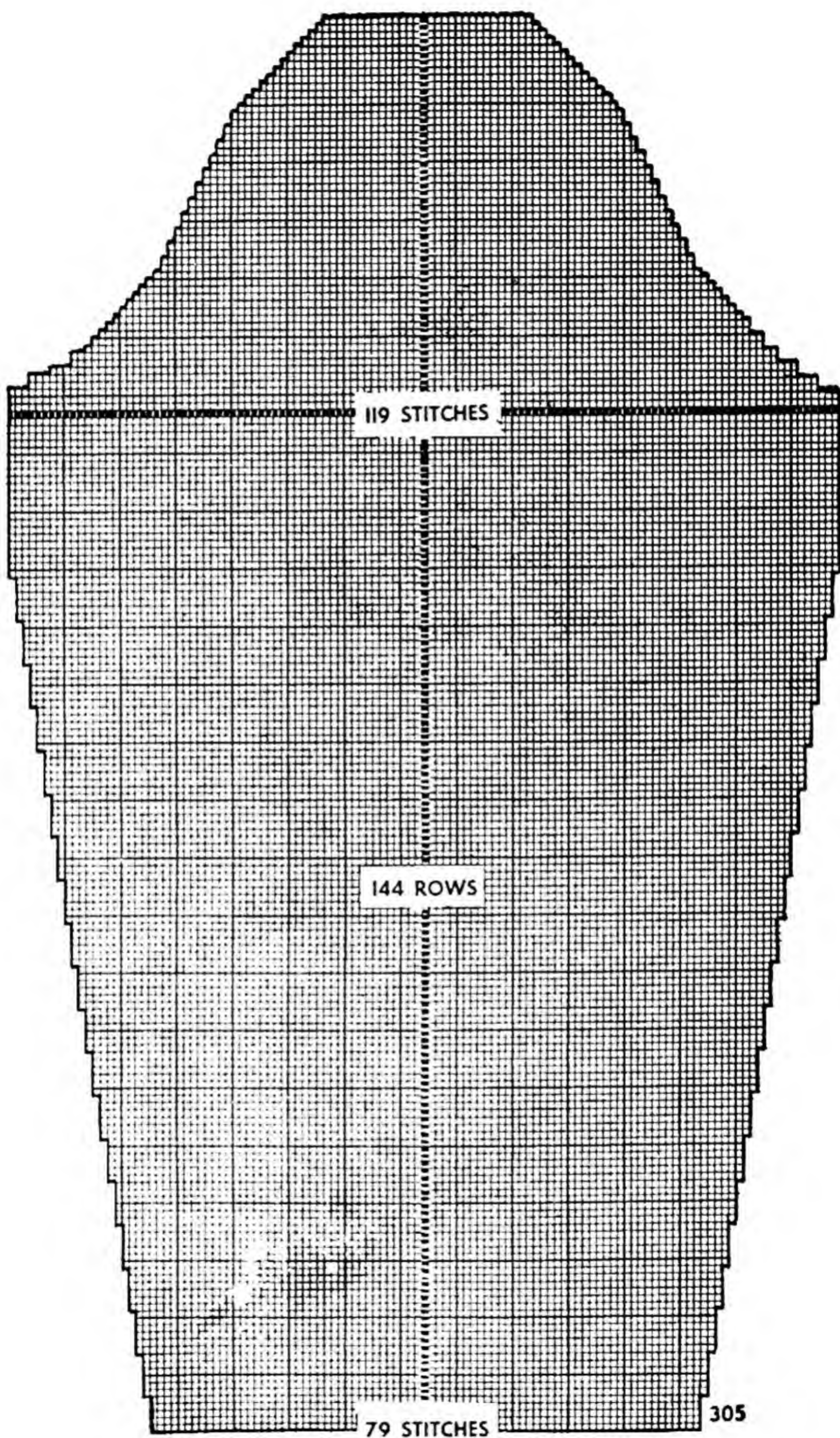
Now using a back-stitch seam, omitting the ribbing, join the side seams. Using a flat seam join the ribbing at the lower edge of the pullover and at the ends of the armbands.

WOMAN'S CARDIGAN

Garments for women and children in Fair Isle knitting can be designed in exactly the same manner as the man's pullover by preparing the basic shape on graph paper first, then filling in the Fair Isle design.

The basic shapes for the woman's cardigan are designed as follows—

Back. The back is 145 stitches in width and 172 rows in length. 72 rows are used for the armhole shaping, 40 stitches are lost in the armhole shaping, leaving 105 stitches on the needle, 33 being lost on each shoulder to match the fronts (303).



Fronts. The design is worked in 3-ply wool on No. 11 needles and is to fit a 34-inch bust. Each front covers 69 stitches in width and 172 rows in length. The armhole shaping and front slope of the V neck cover 72 rows. 20 stitches are lost in the armhole shaping and 16 stitches on the front slope, leaving 33 stitches for the shoulder, that is worked by casting off 11 stitches on every alternate row (304).

For the woman's cardigan 3 inches are worked in k.2, p.2 rib before commencing to work from the basic shape in the Fair Isle patterning. This means 68 stitches are cast on at the lower edge of the front on No. 13 needles. Work 3 inches in k.2, p.2 rib, increasing one stitch at the end of the last row.

For the back, cast on 144 stitches and work in k.2, p.2 rib for 3 inches, increasing one stitch at the end of the last row of the ribbing thus giving the 145 sts. required for the back of cardigan.

Sleeves. The sleeves are commenced by casting 64 stitches on to No. 13 needles and working in k.2, p.2 rib for 3 inches.

On the next row, still using the No 13 needles increase to 79 stitches.

The basic shape for the Fair Isle portion of the sleeve commences with 79 stitches, covers 144 rows and increases to 119 stitches. Notice that the increases are worked on the 5th and every following 6th row until there are 119 stitches on the needle, the remainder of the 144 rows being worked on these 119 stitches (305).

The top shaping is marked quite clearly on the basic shape and the Fair Isle patterning is laid from the centre stitch on the sleeve as for marking out the patterns for the man's pullover.

Once the principles outlined above have been mastered it is simple to design Fair Isle garments for every member of the family.

FAROE ISLE KNITTING

This is a traditional colour knitting peculiar to the Faroe Isles. The background of the lovely coats, for which the Faroe knitters are world famous, is always in an off-white shade and approximate to the thickness of a 4-ply Fingering wool.

The principle of Faroe knitting is the same as in Fair Isle knitting, except that the designs, usually based on simple geometric shapes, are much bolder in conception. Each section of the design is knitted in a different colour, the ground shade being constant throughout. The chart (306) shows a typical Faroe design.

COATS

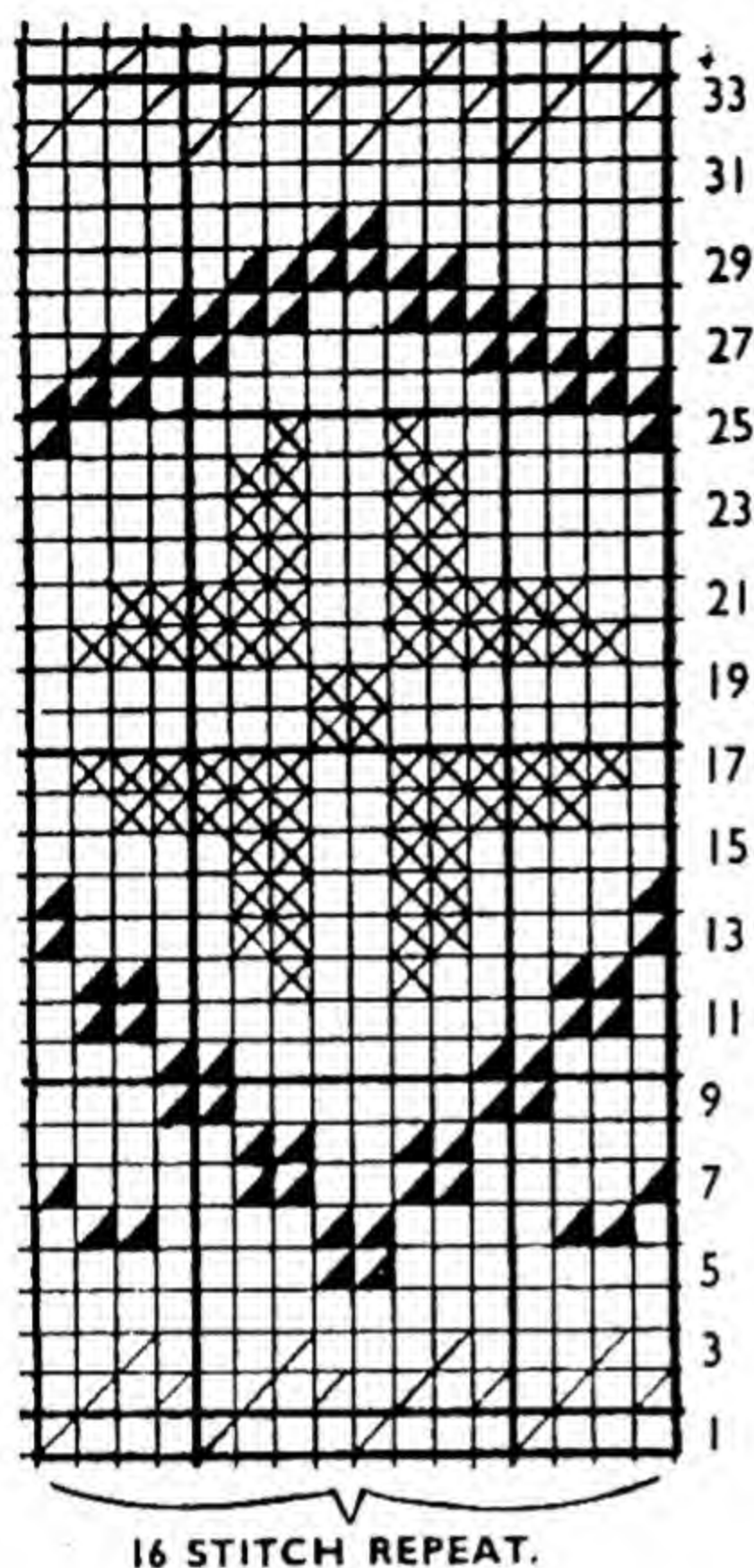
The patternings of the coats follow a very definite theme. Bold ribbing is used for the welt and cuffs, moving into a narrow border in which geometric shapes in vivid colours dominate. The

body of the coat is worked in various types of seedings, i.e. single or grouped stitches forming all-over patterns on the fabric.

The chart (307) shows you a typical border moving into a typical seeding.

The yokes are literally a blaze of lovely colourings on the off-white ground, the designs again being based on bold geometric patternings. The patternings on the yoke are matched up on the tops of the sleeves, giving a typical off-the-shoulder effect, although the armhole shapings and sleeve top shapings are done in the same way as for a classic design. The yoke design used on the Faroe coat is given in detail in the chart (308).

The combining of these bold designs with seedings makes a lovely pattern for a garment. The chart (309) shows the back of a Faroe Coat, the bold lines down the centre front and on the neck-



KEY.

YELLOW. □ GROUND SHADE.
 GREEN. ⊗ 1st CONTRAST.
 BLUE. ■ 2nd CONTRAST.
 RED. ⊞ 3rd CONTRAST.

ODD ROWS—K.
 EVEN ROWS—P.

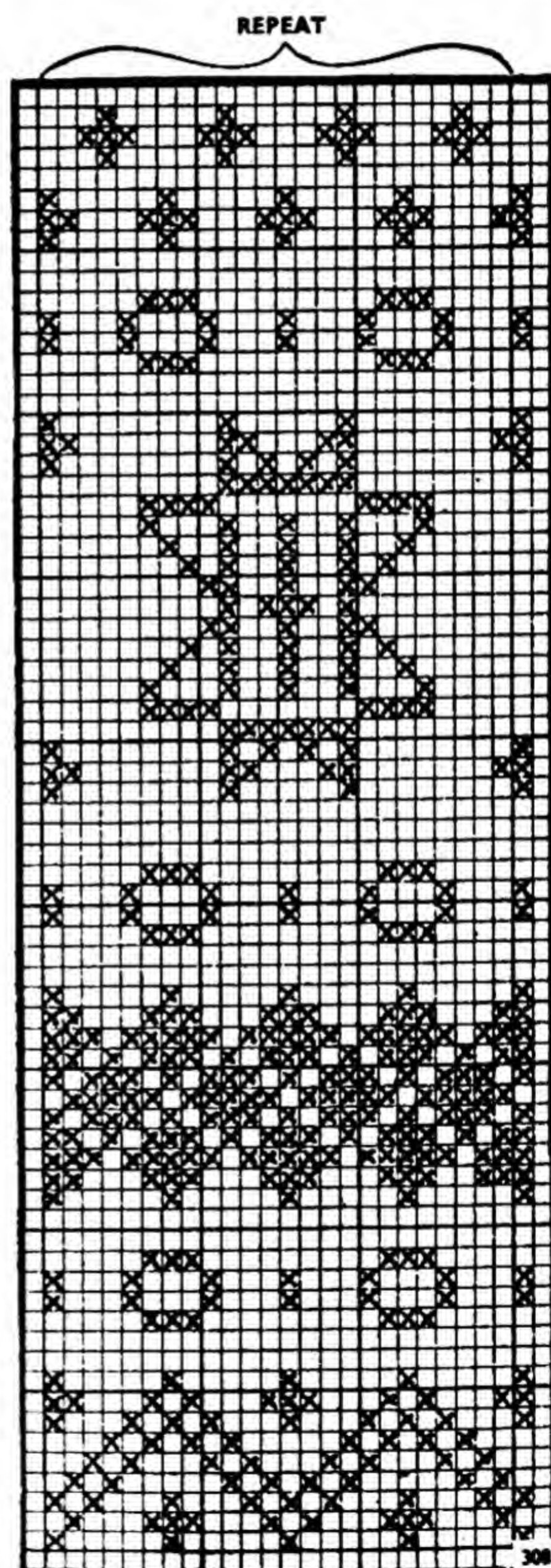
306

line, mark out the fronts and neck shapings, so that the chart can be used for the back and fronts of the coat.

Use 2 and 2, or even 3 and 3, rib for the welt and cuffs.

The neckband is another interesting feature of these garments. These are usually knitted double. The first part of the neckband, which is knitted up in the same way as on a classic cardigan, is worked in the ground shade in 1 and 1

rib. The second part of the band, which is usually knitted on a size finer needle, is knitted in the same patterning that was used for the border immediately after the ribbing. The band is then folded over at the top of the ribbing and neatly

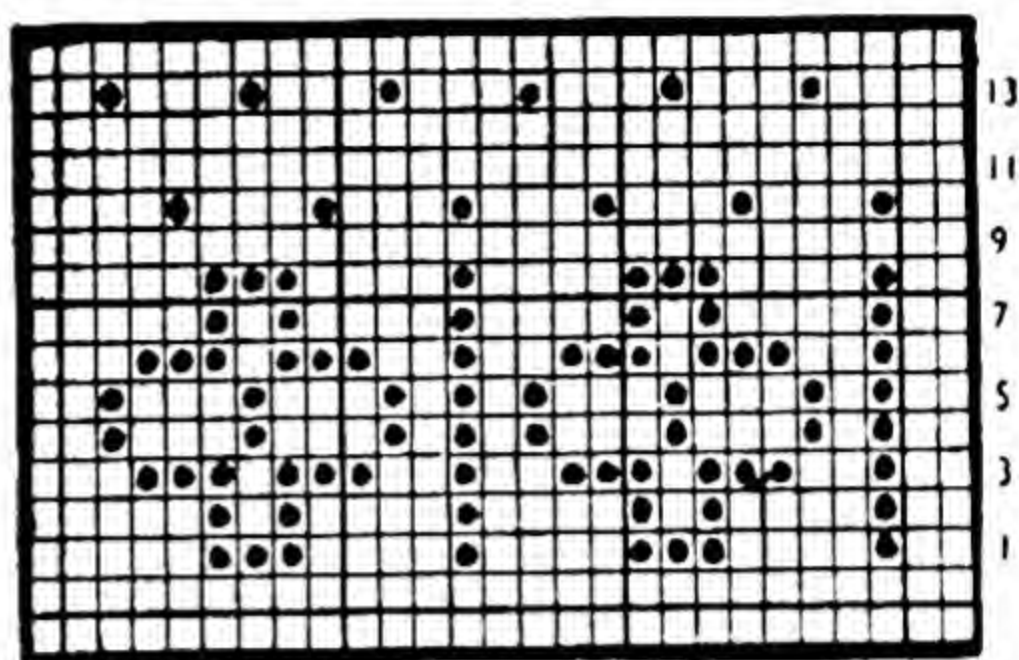


308

stitched down on the right side.

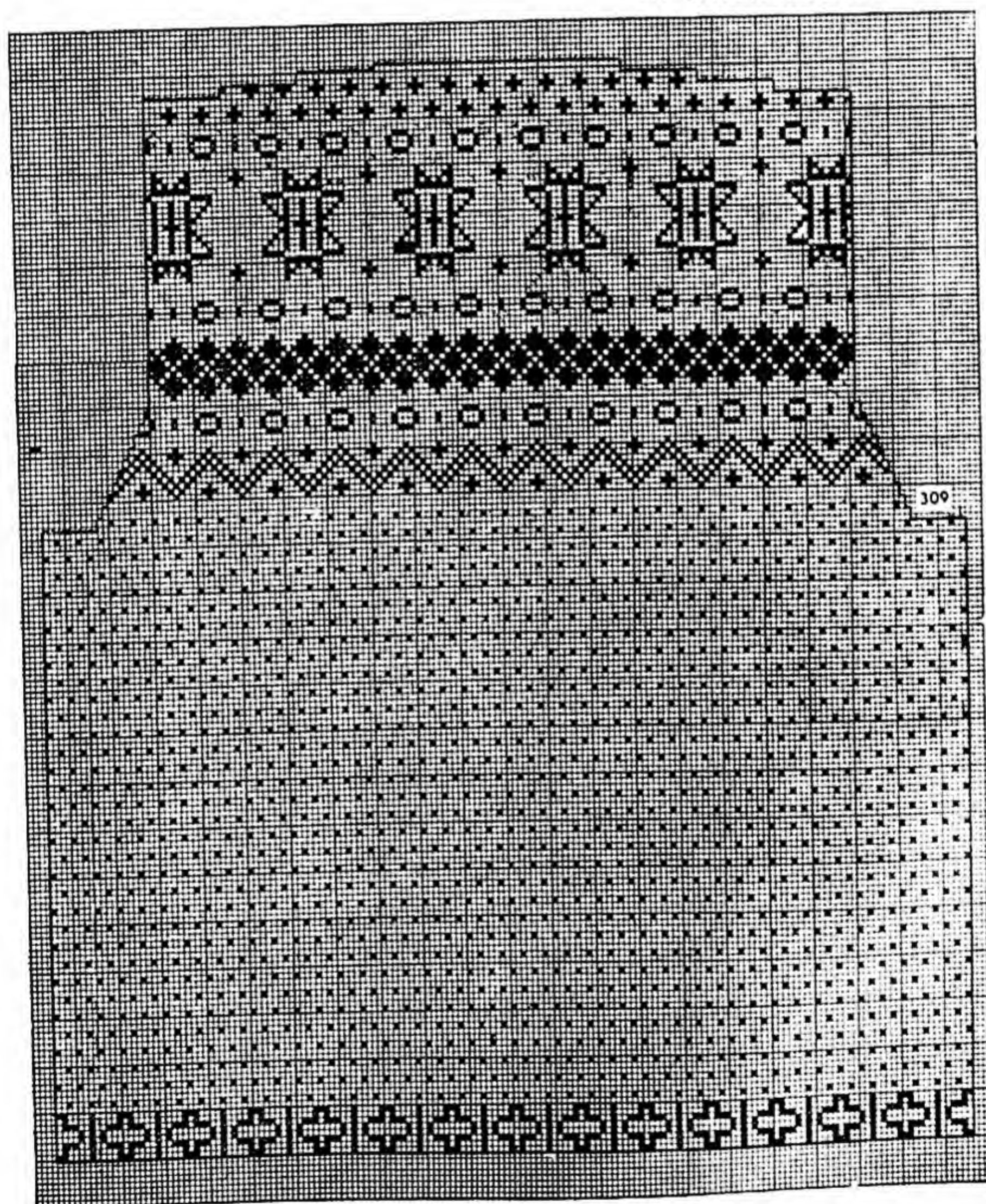
The front bands are worked in 1 and 1 rib exactly the same as the front bands on a classic cardigan. Gay peasant buttons in wood or metal are used, picking up, if possible, the colourings used in the coat itself.

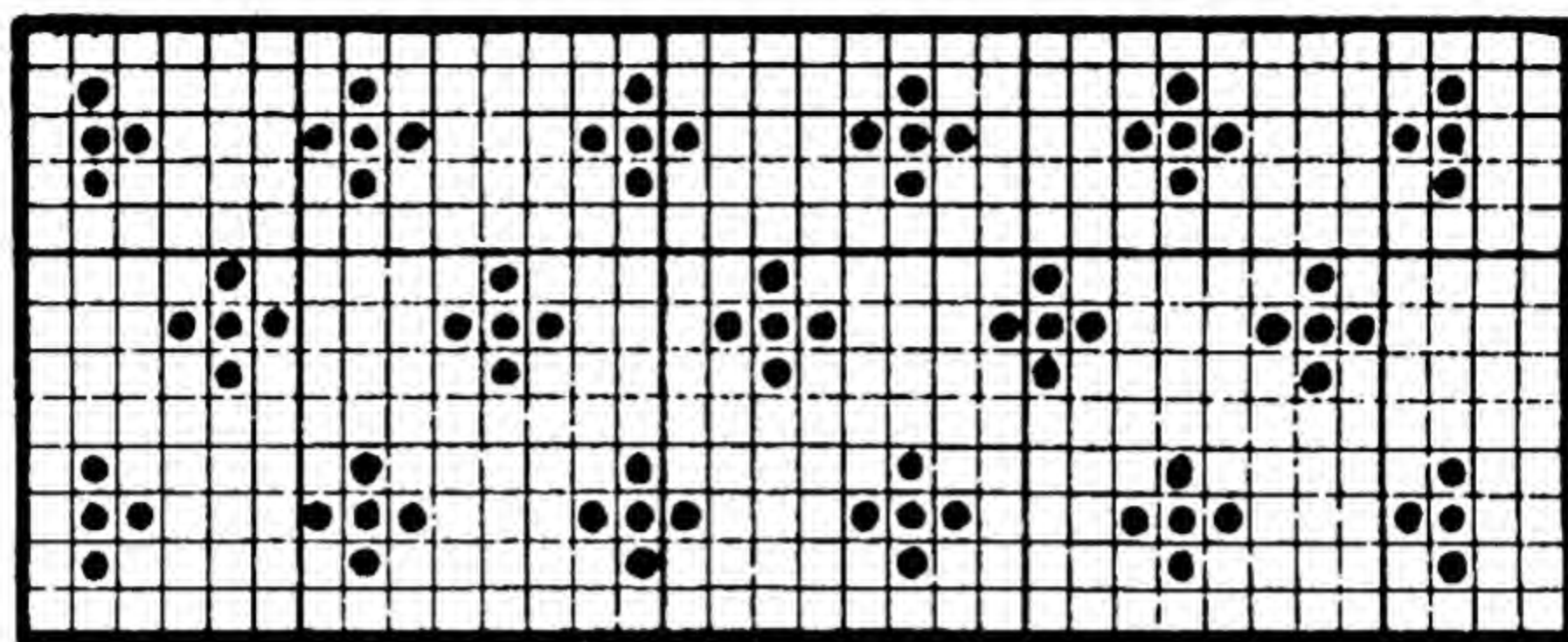
In traditional garments buttons are nearly always in wood



II STITCH REPEAT.

307





↑ LAST ST. K. ROW.
FIRST ST. P. ROW.

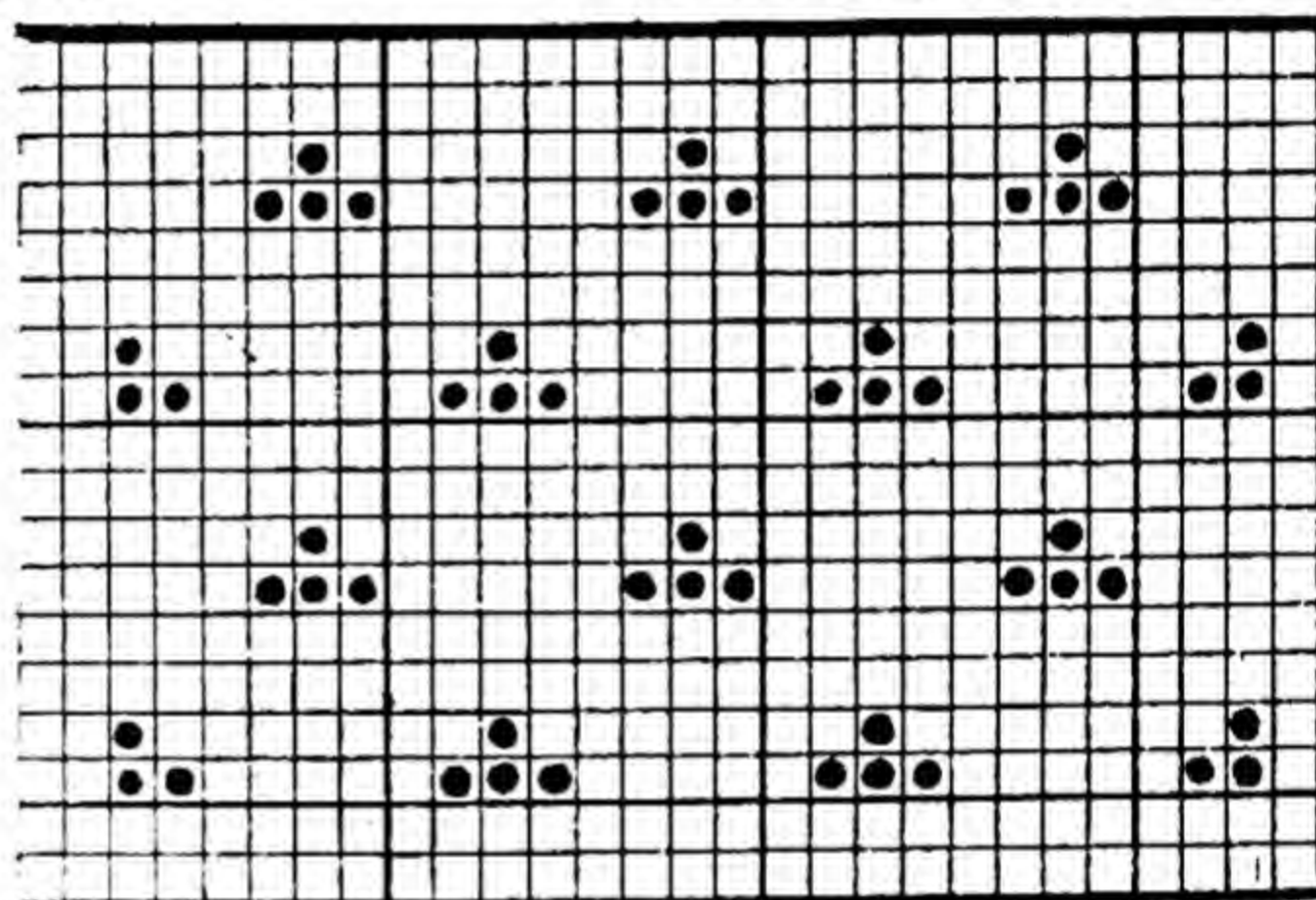
12 STITCH REPEAT

310

and are hand painted, again with simple geometric patterning, repeating some of the themes used in the design on the coat itself.

SEEDINGS

A variety of seeding patterns can be devised and used in the body of the coats. The charts (310 and 311) show simple seedings used in Faroe knitting.



↑ LAST ST. K. ROW.
FIRST ST. P. ROW.

16 STITCH REPEAT.

311

FEATHER PATTERNS

The basic principle of lace knitting is that holes are created in the fabric by using the "over" principle (see page 72), the holes being balanced by decreases. Generally the number of stitches on each row remains constant, as the "overs" are balanced by the decreases throughout the pattern.

There are, however, exceptions to this principle, when embossed effects or pointed lace edgings are worked, and in these patterns the number of stitches may vary from row to row but always returns to the number used on the first

row of the pattern in order that the repeat can be worked successfully by the knitter.

The patterns commonly known as—Fan, Feather or Shell, and variations of them, are all worked by using a series of massed decreases balanced by a succeeding series of massed "overs".

EMBOSSSED SHELL STITCH

Cast on a multiple of 16 sts. plus 3 sts.

1st row: * P.3, k.1, p.11, k.1; rep. from * to last 3 sts., p.3.

2nd row: * K.3, p.1, k.11, p.1; rep. from * to last 3 sts., k.3.

3rd row: * P.3, k.4, tog., (w.f., k.1) 5 times w.f., k.4 tog.; rep. from * to last 3 sts., p.3.

4th row: K.3, * p.13, k.3; rep. from * to end.

5th row: * P.3, k.13; rep. from * to last 3 sts., p.3. 6th row: As 4th row.

7th and 8th rows: As 5th and 6th rows.

These 8 rows form the patt. (312).

FAN STITCH, EMBOSSED

Cast on a multiple of 11 sts. plus 1 st.

1st row: * K.1, w.f., k.10, w.f.; rep. from * to last st., k.1.

2nd and every alt. row: K.1, p. to end.

3rd row: * K.2, w.f., k.10, w.f., k.1; rep. from * to last st., k.1.

5th row: * K.3, w.f., k.10, w.f., k.2; rep. from * to last st., k.1.

7th row: * K.3, (p.2 tog.) 6 times, k.2; rep. from * to last st., k.1.

8th row: K.1, p. to end.

These 8 rows form the patt. (313).

FEATHER STITCH, CASCADE

Using Through the Stitch method cast on a multiple of 17 sts.

1st row: K.

2nd row: K.

3rd row: P.

4th row: K.

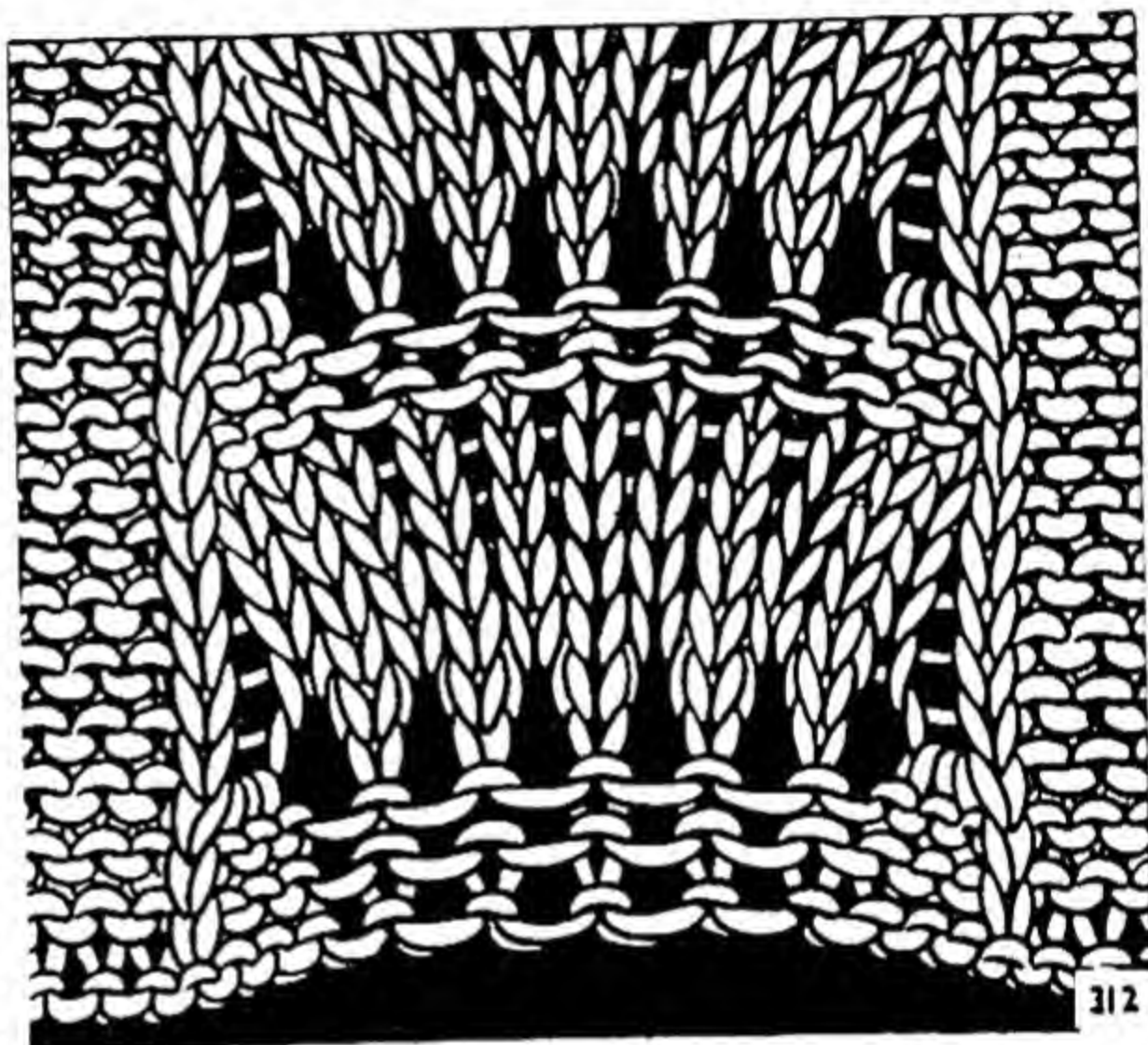
5th row: * (K.2 tog.) 3 times, (over, k.1) 5 times, over, (k.2 tog.) 3 times; rep. from *

to end. 6th row: P.

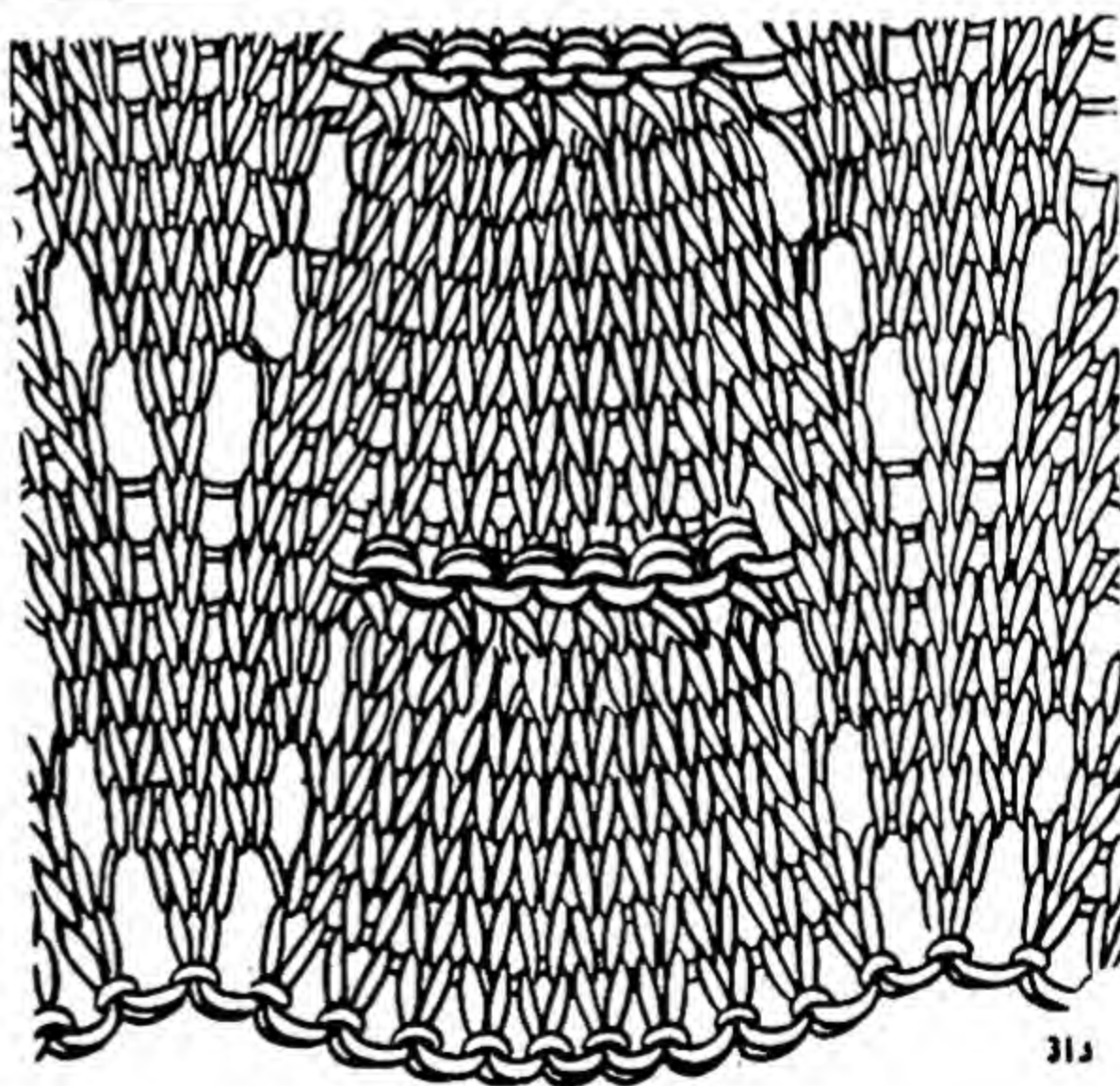
7th to 16th rows: Rep. 5th and 6th rows 5 times.

These 16 rows form the patt. (314).

Note: For dressing jackets and babies' garments, rows 1 to 4 inclusive in the pattern can be worked in a contrasting colour, this gives a lovely effect of cascades of coloured shells on the pattern.



312



313

FEATHER AND SHELL PATTERN

Cast on a multiple of 18 sts. plus 1 st.

1st row: * K.1, (k.2 tog. t.b.l.) 3

times, (over, k.1) 5 times, over, (k.2 tog.)

3 times; rep. from * to last st., k.1.

2nd row: K. 3rd row: K.

4th row: P.

These 4 rows form the patt. as shown in (315) and are repeated for the length throughout.

FEATHER STITCH, RIDGED

Cast on a multiple of 13 sts.

1st row: * K.4, (w.f., k.1) 5 times, w.f., k.4; rep. from * to end.

2nd row: P.

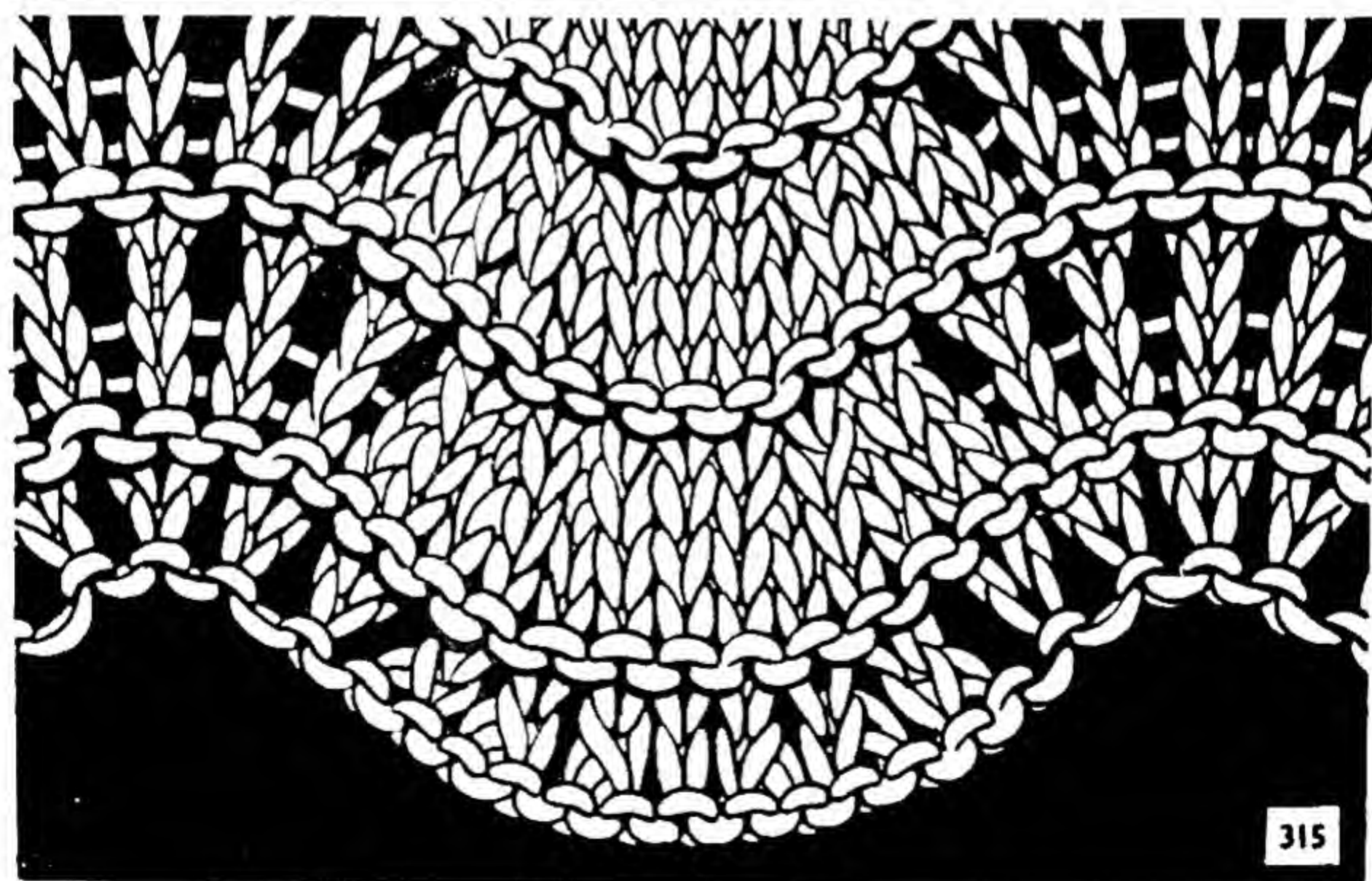
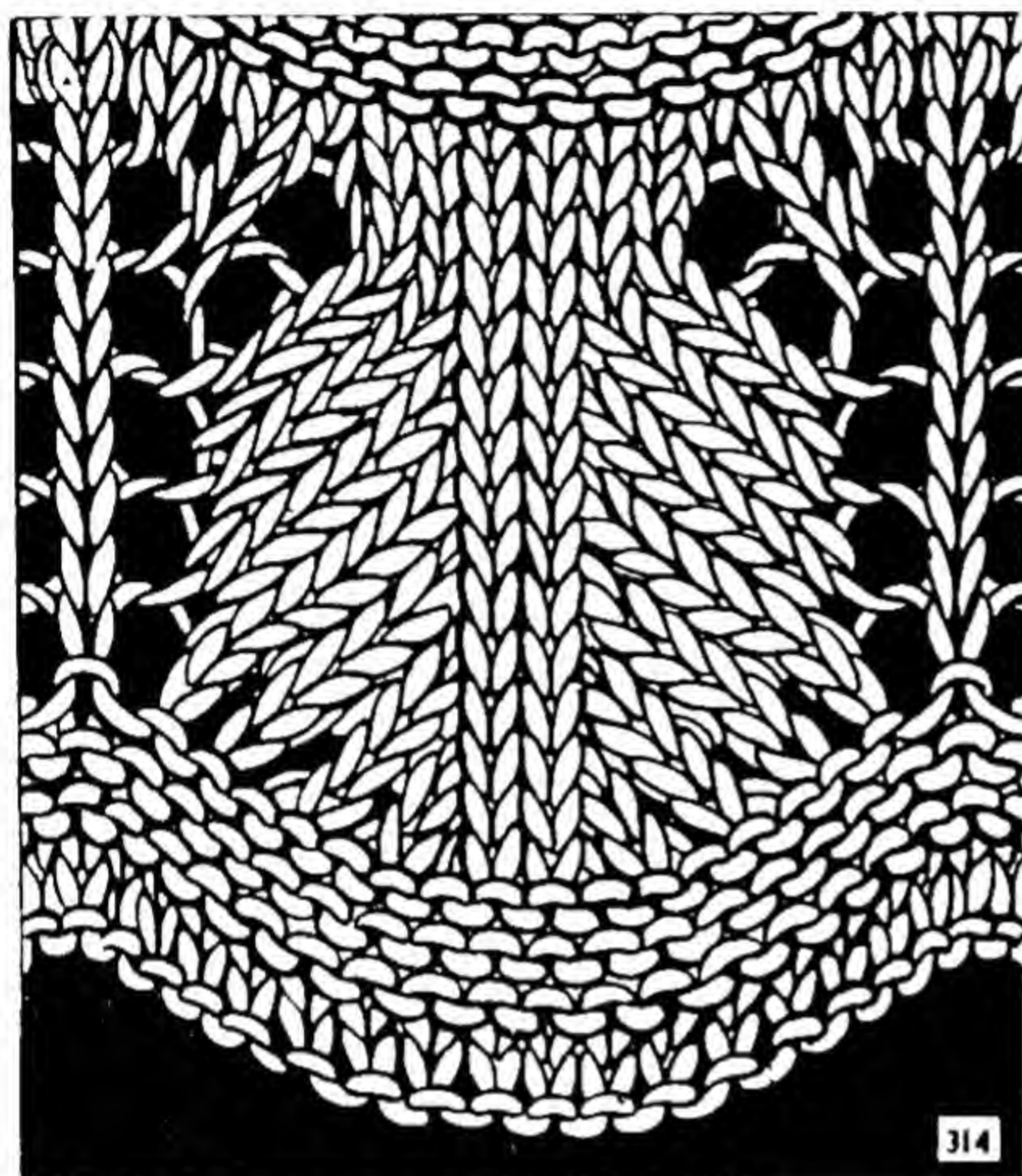
3rd row: * (P.2 tog.) 3 times, p.7, (p.2 tog.) 3 times; rep. from * to end.

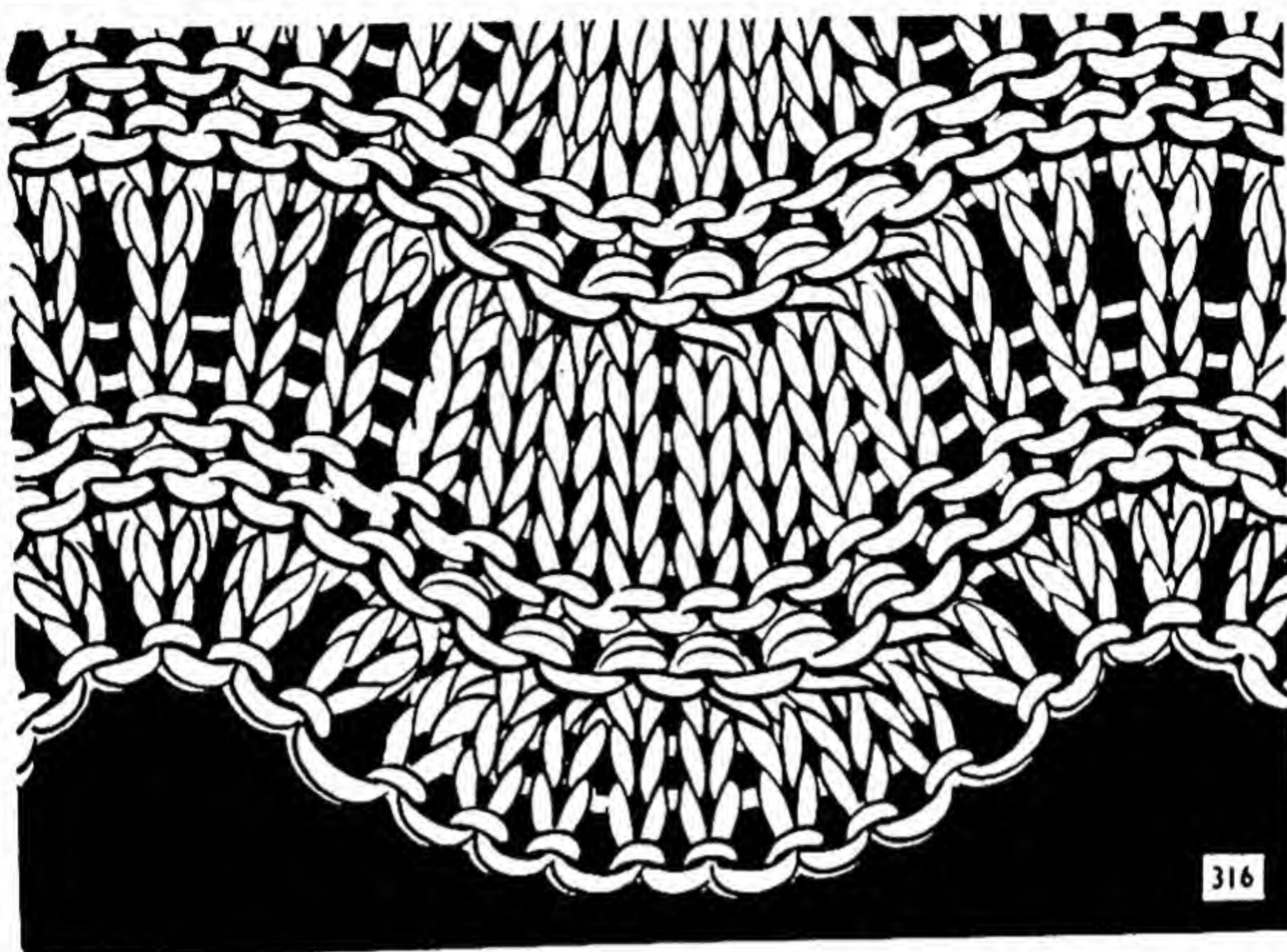
4th row: K.

5th row: K.

6th row: P.

These 6 rows form the patt. (316).



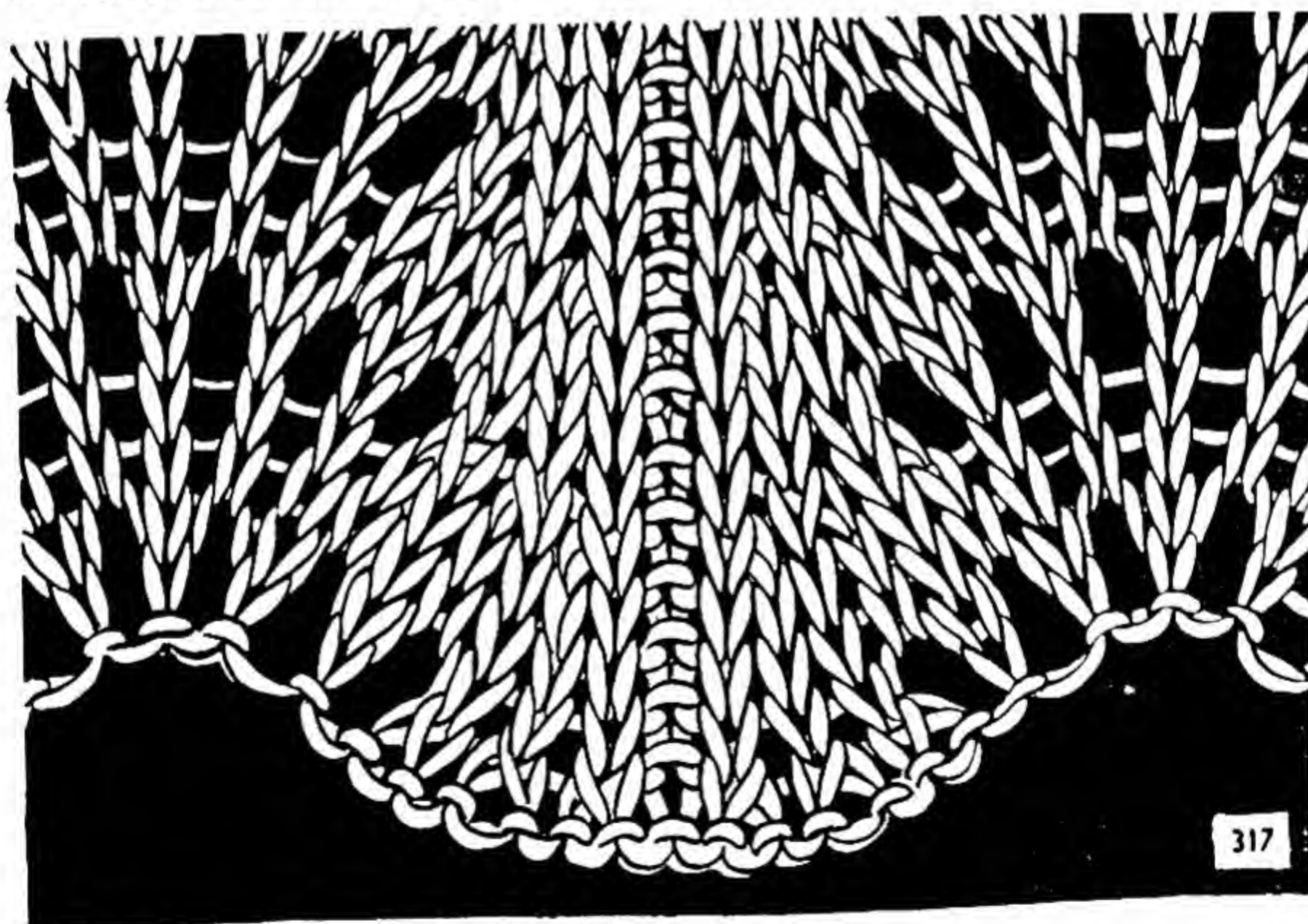
**FEATHER STITCH**

Cast on a multiple of 18 sts., plus 1 st.
 1st row: * P.1, (k.2 tog. t.b.l.) 3 times,
 (over, k.1) 5 times, over, (k.2 tog.) 3
 times; rep. from * to last st., p.1.

2nd row; * K.1, p.17; rep. from * to
 last st., k.1.

3rd row: * P.1, k.17; rep. from * to
 last st., p.1. 4th row: As 2nd row.

These 4 rows form the patt. (317).



FLORENTINE KNITTING

Florentine (sometimes called Jacquard Knitting) is in some ways the most elaborate colour knitting. The designs consist of floral, animal and insect motifs, built up into an all-over pattern, separate lengths of wool being used for each colour in each motif, the colour first used is twisted round the next shade used, throughout, thus preventing gaps in the work.

BUTTERFLY MOTIF

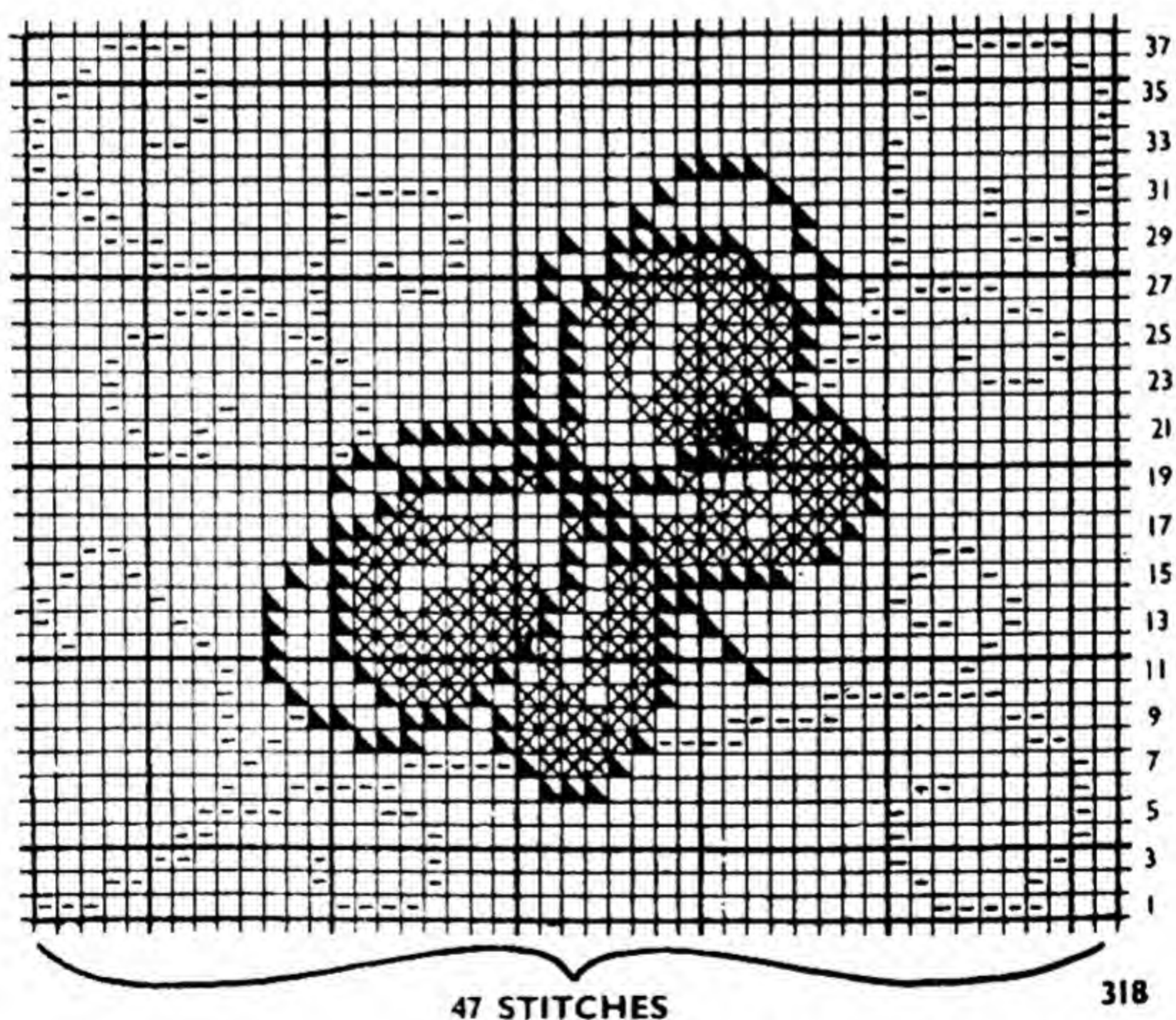
This is a typical Florentine design incorporating floral and butterfly motifs (318).

These designs are frequently knitted in silk on a woollen ground and are some-

times enriched with embroidery in stem stitch (page 61) or chain stitch (page 58) in gold or silver thread round the edges of the motifs. When this is done, it represents the full flowering of the Florentine tradition of the sixteenth century and it is sometimes referred to as "Brocaded Knitting."

JACQUARD KNITTING

Jacquard knitting, which resembles Florentine knitting of the sixteenth and seventeenth centuries in that any number of colours can be used in the design, is worked in exactly the same way as Fair Isle knitting. It is advisable to use short lengths of wool for the coloured



ODD ROWS — K.
EVEN ROWS — P.

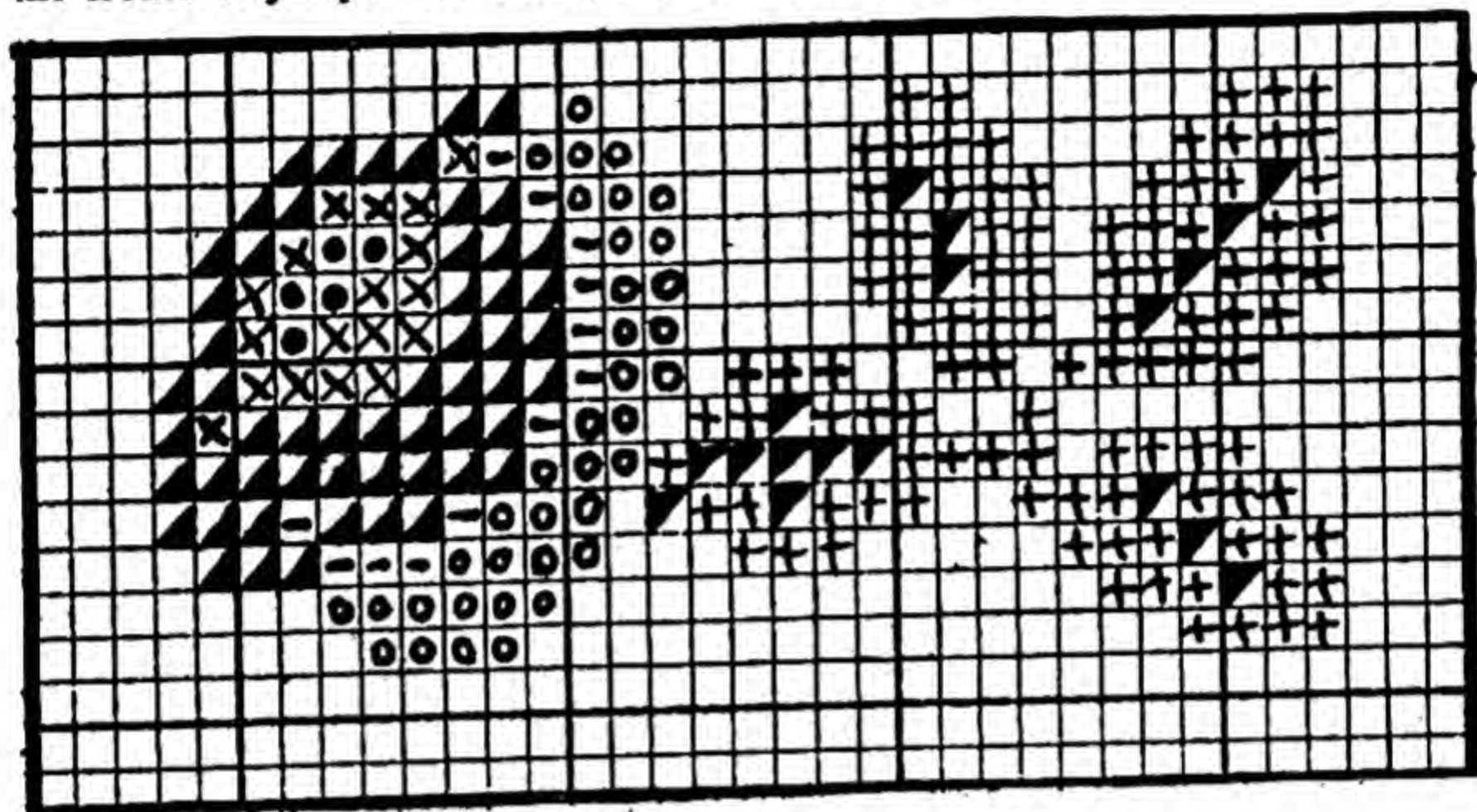
| | | | |
|-----|--------|---|----------------|
| KEY | YELLOW | □ | — GROUND SHADE |
| | GREEN | ▢ | — 1st CONTRAST |
| | RED | ■ | — 2nd CONTRAST |
| | BROWN | ⊠ | — 3rd CONTRAST |

patterning, as this makes it easier to knit up this type of design.

Motifs of this type can be worked on the fronts of jumpers or cardigans, in

fact they can be used for decorative effects on all types of knitting.

The charts (319 and 320) show typical Jacquard motifs.

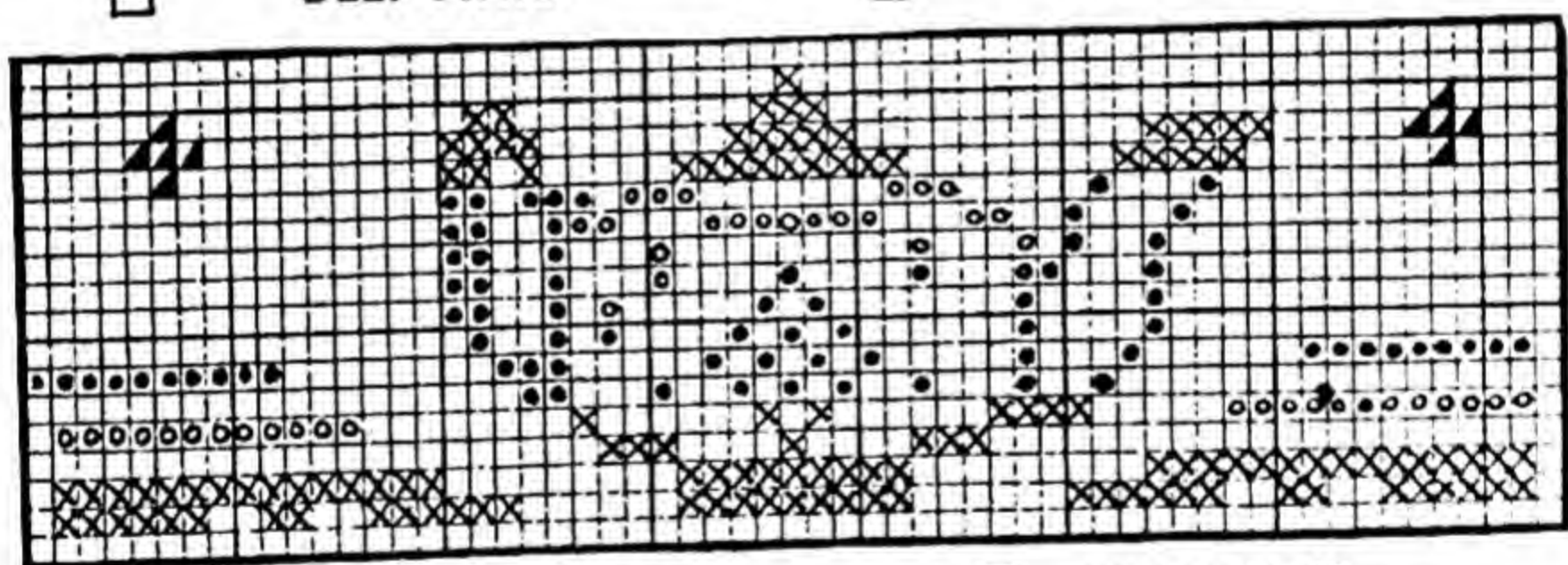


LIGHT RED.
MEDIUM RED
PALE PINK.
DEEP PINK.



LIGHT GREEN.
DARK RED.
GREEN.
GROUND SHADE.

319



KEY **-BLACK**
 -RED

-GROUND SHADE

-ROYAL BLUE
 -EMERALD

320

LEAF PATTERNS

These patterns, as the name suggests, are built up to obtain leaf formations in the fabric.

The leaves can either be worked growing from a centre stem or embossed on the fabric.

BEECH LEAF PATTERN

Cast on a multiple of 14 sts., plus 1 st,
1st row: * K.1, over, k.5, over, sl.1,
k.2 tog., p.s.s.o., over, k.5, over; rep.
from * to last st., k.1.

2nd row: P.

3rd row: * K.1, over, k.1, k.2 tog., p.1, sl.1, k.1, p.s.s.o., k.1, over, p.1, over, k.1, k.2 tog., p.1, sl.1, k.1, p.s.s.o., k.1, over; rep. from * to last st., k.1.

4th row: P.1, * p.3, (k.1, p.3) twice, k.1, p.4; rep. from * to end.

5th row: * K.1, over, k.1, k.2 tog., p.1, sl.1, k.1, p.s.s.o., k.1, p.1, k.1, k.2 tog., p.1, sl.1, k.1, p.s.s.o., k.1, over; rep. from * to last st., k.1.

6th row: P.1, * p.3, (k.1, p.2) twice, k.1, p.4; rep. from * to end.

7th row: * (K.1, over) twice, k.2 tog., p.1, sl.1, k.1, p.s.s.o., p.1, k.2 tog., p.1, sl.1, k.1, p.s.s.o., over, k.1, over; rep. from * to last st., k.1.

8th row: P.1, * p.4, k.1, (p.1, k.1) twice, p.5; rep. from * to end.

9th row: * K.1, over, k.3, over, sl.1, k.2 tog., p.s.s.o., p.1, k.3 tog., over, k.3, over; rep. from * to last st., k.1.

10th row: P.

These 10 rows form the patt. (321).

ELM LEAF PATTERN

Cast on a multiple of 15 sts. plus 1 st.

1st row: * K.1, over, k.1, sl.1, k.1, p.s.s.o., p.1, k.2 tog., k.1, over, p.1, sl.1, k.1, p.s.s.o., p.1, k.2 tog., over, k.1, over; rep. from * to last st., k.1.

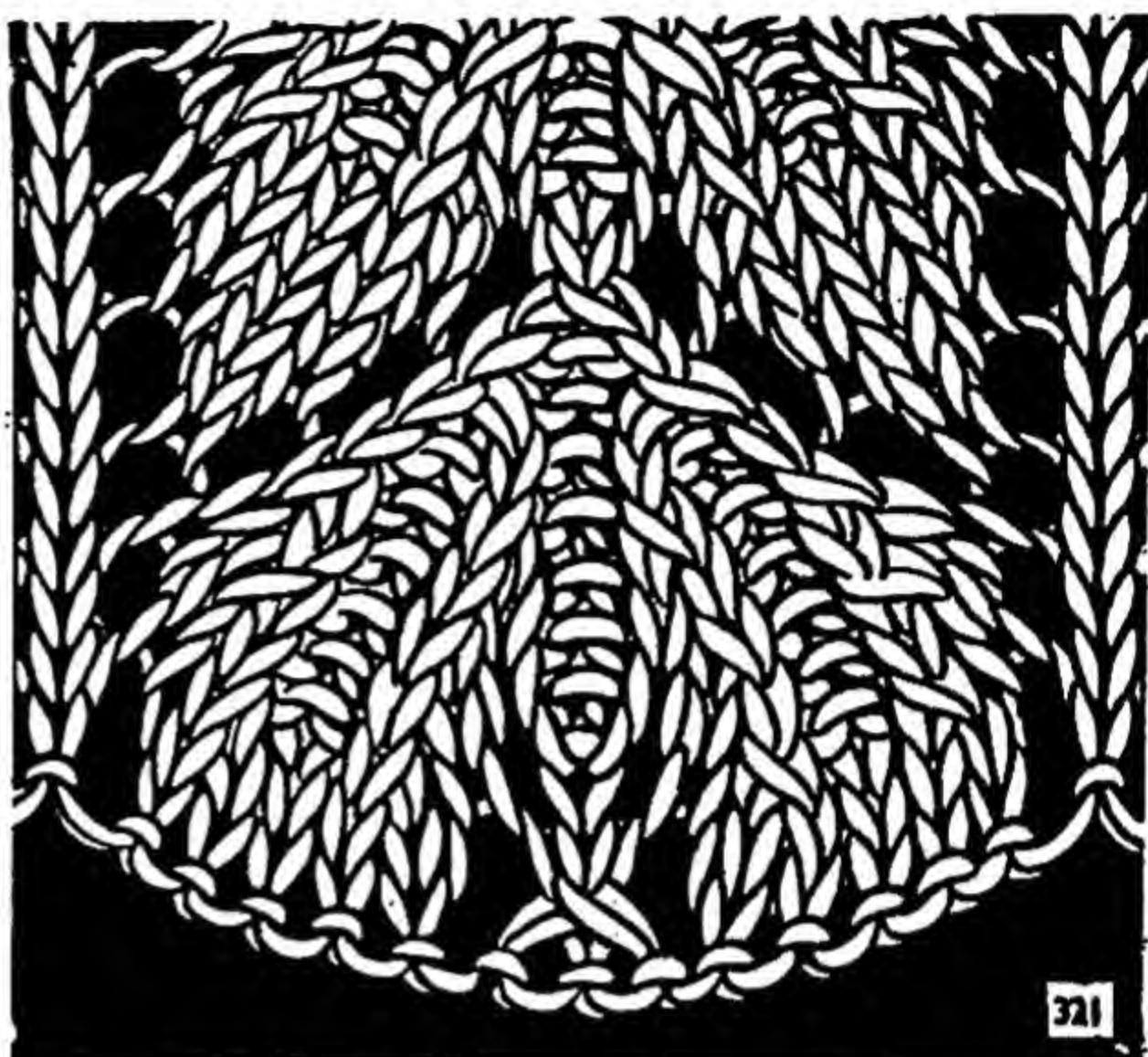
2nd row: P.1, * p.4, k.1, p.1, k.1, p.3, k.1, p.4; rep. from * to end.

3rd row: * K.1, over, k.1, sl.1, k.1, p.s.s.o., p.1, k.2 tog., k.1, p.1, sl.1, k.2 tog., p.s.s.o., over, k.3, over; rep. from * to last st., k.1.

4th row: P.1, * p.6, k.1, p.2, k.1, p.4; rep. from * to end.

5th row: * (K.1, over) twice, sl.1, k.1, p.s.s.o., p.1, (k.2 tog.) twice, over, k.5, over; rep. from * to last st., k.1.

6th row: P.2, * p.6, k.1, p.1, k.1, p.5; rep. from * to end.



7th row: * K.1, over, k.3, over, sl.1, k.2 tog., p.s.s.o., p.1, over, k.1, sl.1, k.1, p.s.s.o., p.1, k.2 tog., k.1, over; rep. from * to last st., k.1.

8th row: P.1, * (p.3, k.1) twice, p.7; rep. from * to end.

9th row: * K.1, over, k.5, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o., p.1, k.2 tog., k.1, over; rep. from * to last st., k.1.

10th row: P.1, * p.3, k.1, p.2, k.1, p.8; rep. from * to end.

These 10 rows form the patt. (322).

EMBOSSED LEAF PATTERN

Cast on a multiple of 21 sts. plus 10.

1st row: * K.b.1, p.3, w.o.n., sl.1, k.1, p.s.s.o., p.3, k.b.1, w.f., k.1, w.f., k.3 tog., (w.f., sl.1, k.2 tog., p.s.s.o.) twice, w.f., k.1, w.f.; rep. from * to last 10 sts., k.b.1, p.3, w.o.n., sl.1, k.1, p.s.s.o., p.3, k.b.1.

2nd row: * P.b.1, k.3, p.2, k.3, p.b.1, p.1, k.1, p.3, k.1, p.3, k.1, p.1; rep. from * to last 10 sts., p.b.1, k.3, p.2, k.3, p.b.1.

3rd row: * K.b.1, p.3, k.2 tog., w.r.n., p.3, k.b.1, w.f., k.3, w.f., sl.1, k.1, p.s.s.o., p.1, k.2 tog., w.f., k.3, w.f.; rep. from * to last 10 sts., k.b.1, p.3, k.2 tog., w.r.n., p.3, k.b.1.



4th row: * P.b.1, k.3, p.2, k.3, p.b.1, (p.1, k.3) 3 times, p.1; rep. from * to last 10 sts., p.b.1, k.3, p.2, k.3, p.b.1.

5th row: * K.b.1, p.3, w.o.n., sl.1, k.1, p.s.s.o., p.3, k.b.1, w.f., sl.1, k.1, p.s.s.o., p.1, k.2 tog., w.f., k.3 tog., w.f., sl.1, k.1, p.s.s.o., p.1, k.2 tog., w.f.; rep. from * to last 10 sts., k.b.1, p.3, w.o.n., sl.1,

(w.f.) 7 times (324), p.2, k.b.1; rep. from * to end.

2nd row: P.b.1, * k.2, p.7, k.2, p.b.1; rep. from * to end.

3rd row: K.b.1, * p.2, k.b.5, k.2 tog., p.2, k.b.1; rep. from * to end.

4th row: P.b.1, * k.2, p.b.6, k.2, p.b.1; rep. from * to end.

k.1, p.s.s.o., p.3, k.b.1.

6th row: * P.b.1, k.3, p.2, k.3, p.b.1, p.1, k.3, p.1, k.1, p.1, k.3, p.1; rep. from * to last 10 sts., p.b.1, k.3, p.2, k.3 p.b.1.

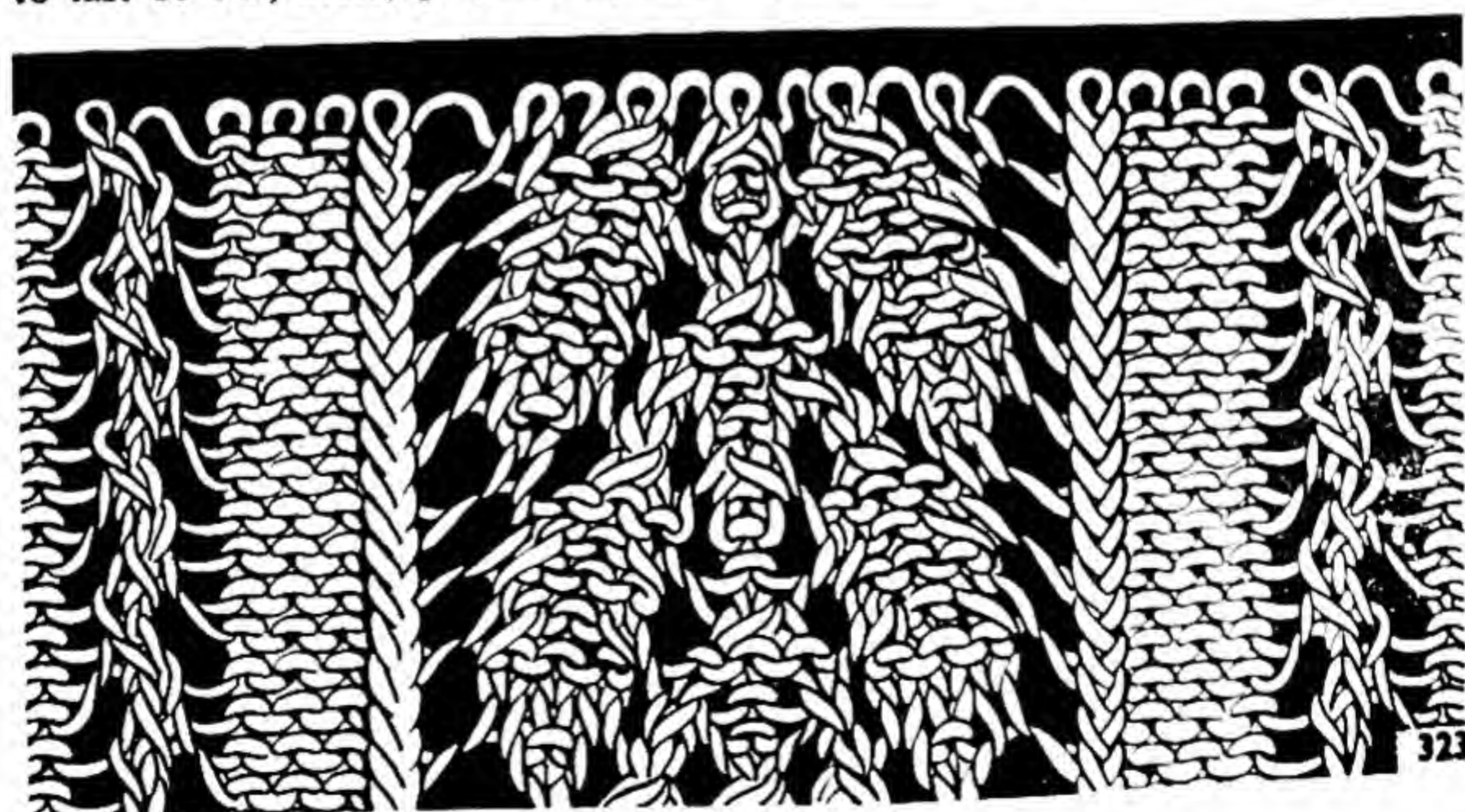
7th row: * K.b.1, p.3, k.2 tog., w.r.n., p.3, k.b.1, w.f., sl.1, k.1, p.s.s.o., p.1, k.2 tog., w.r.n., p.1, w.o.n., sl.1, k.1, p.s.s.o., p.1, k.2 tog., w.f.; rep. from * to last 10 sts., k.b.1, p.3, k.2 tog., w.r.n., p.3, k.b.1.

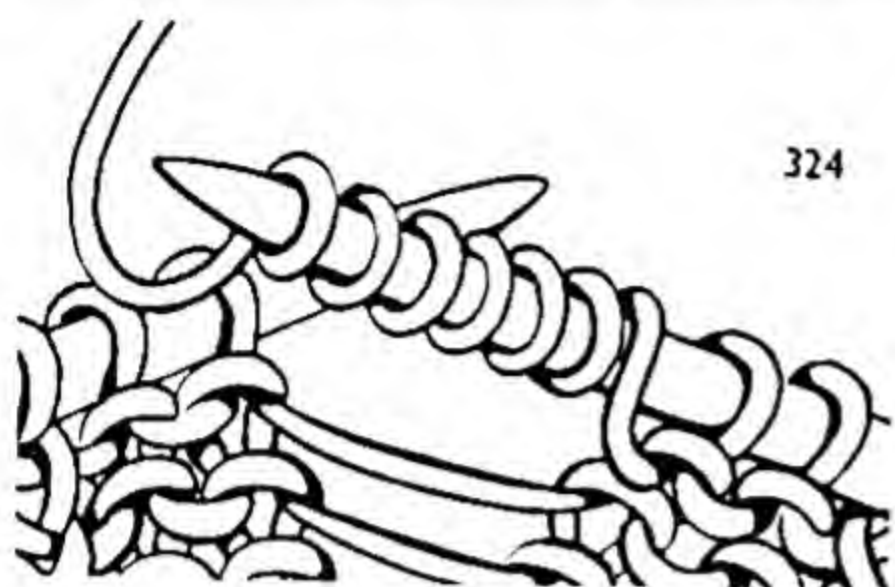
8th row: As 6th row.

These 8 rows form the patt. and are repeated throughout for (323).

EMBOSSED LEAF PATTERN VARIATION

Cast on a multiple of 5 sts. plus 1 st.





324

5th row: K.b.1, * p.2, k.b.4, k.2 tog., p.2, k.b.1; rep. from * to end.

6th row: P.b.1, * k.2, p.b.5, k.2, p.b.1; rep. from * to end.

7th row: K.b.1, * p.2, k.b.3, k.2 tog., p.2, k.b.1; rep. from * to end.

8th row: P.b.1, * k.2, p.b.4, k.2, p.b.1; rep. from * to end.

9th row: K.b.1, * p.2, k.b.2, k.2 tog., p.2, k.b.1; rep. from * to end.

10th row: P.b.1, * k.2, p.b.3, k.2, p.b.1; rep. from * to end.

11th row: K.b.1, * P.2, k.b.1, k.2 tog., p.2, k.b.1; rep. from * to end.

12th row: P.b.1, * k.2, p.b.2, k.2, p.b.1; rep. from * to end.

13th row: K.b.1, * p.2, k.2 tog., p.2, k.b.1; rep. from * to end.

14th row: P.b.1, * k.2, k.2 tog., k.1, p.b.1; rep. from * to end.

15th row: P.

16th row: K.

These 16 rows form the patt. (325).

EMBOSSED LEAF AND BERRY PATTERN

Cast on a multiple of 10 sts.

1st row: * P.4, k.1, p.5; rep. from * to end.

2nd row: * K.5, p.1, k.4; rep. from * to end.

3rd and 4th rows: As 1st and 2nd rows.

5th row: * P.3, k.3, p.4; rep. from * to end.

6th row: * K.4, p.3, k.3; rep. from * to end.

7th row: As 5th row.

8th row: * K.4, w.r.n., p.3, w.o.n., k.3; rep. from * to end.

9th row: * P.3, drop w.r.n. of previous row, w.b., sl.1 purlwise, w.f., p.1, w.b., sl.1, drop w.o.n. of previous row, w.f., p.4; rep. from * to end.

10th row: * K.4, w.f., sl.1, w.b., k.1, w.f., sl.1, w.b., k.3; rep. from * to end.

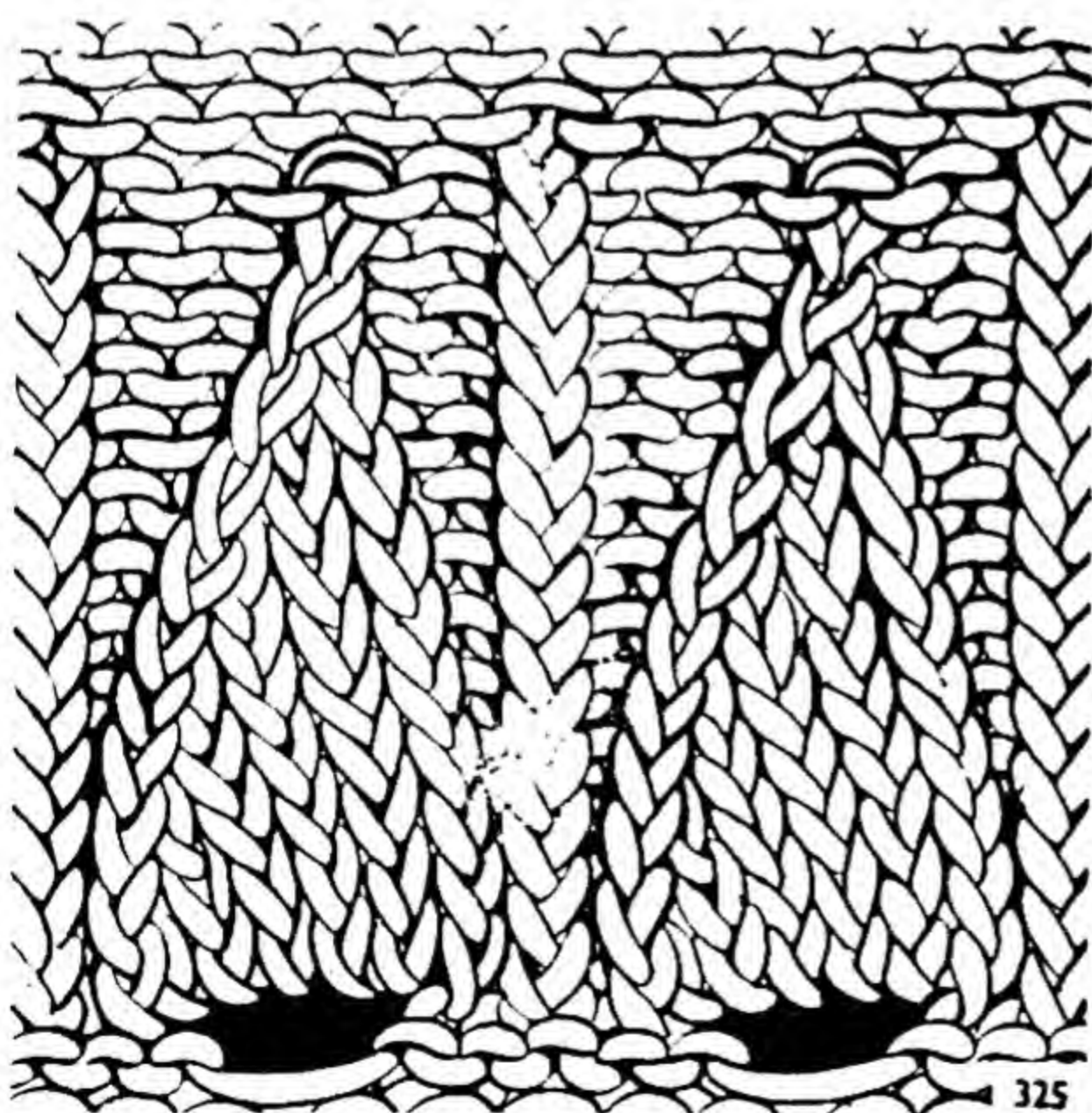
11th row: * P.3, w.b., sl.1, w.f., p.1, w.b., sl.1, w.f., p.4; rep. from * to end.

12th row: As 10th row.

13th row: As 11th row.

14th row: As 10th row.

15th row: * P.1, taking right-hand needle in front of 2 p. sts., k. the slipped st., p. next 2 sts. and then allow slipped st. to drop off left-hand needle, make 6 sts. out of one by (k.1, p.1) 3 times into next st., slip next st. on to cable needle and leave at front of work, p.2, k. st. from cable needle, p.2; rep. from * to end.



325



16th row: * K.5, p.6, k.4; rep. from * to end.

17th row: * P.4, k.6, p.5; rep. from * to end. 18th row: As 16th row.

19th row: * P.4, k.6 tog. t.b.l., p.5; rep. from * to end. 20th row: K.

21st row: * P.9, k.1; rep. from * to end.

22nd row: * P.1, k.9; rep. from * to end.

23rd and 24th rows: As 21st and 22nd rows.

25th row: * K.1, p.7, k.2, rep. from * to end.

26th row: * P.2, k.7, p.1; rep. from to end.

Rows 1 to 20 form one patt. and are repeated throughout (326).

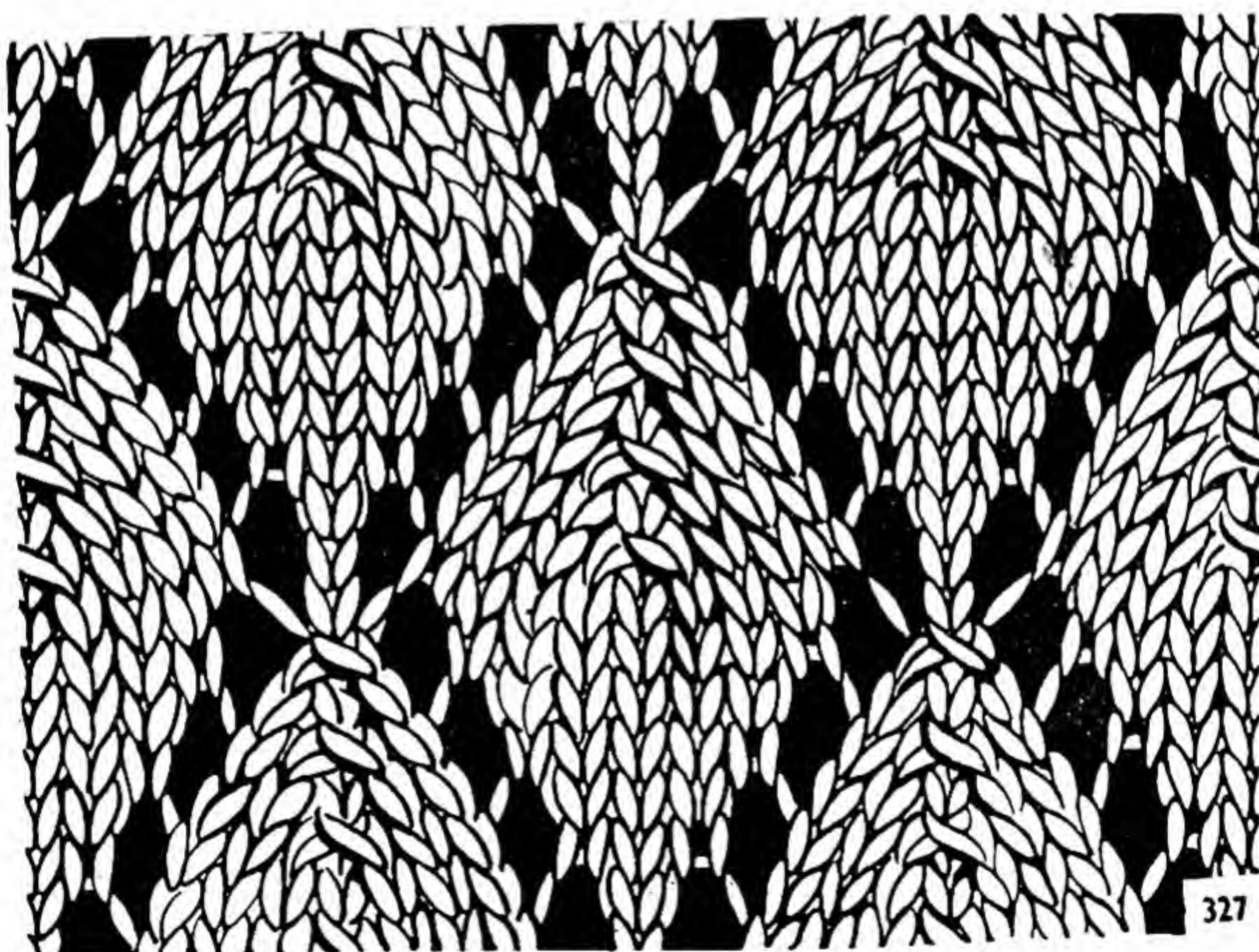
Rows 21 to 26 place the second line of pattern so that the leaves and berries alternate with those of the first pattern line.

Continue working the leaves and berries as for the first line until 40 rows have been worked, then commence with the 1st row again.

FALLING LEAF PATTERN

Cast on a multiple of 10 sts. plus 1 st.

1st row: K.1, * over, k.3, sl.1, k.2 tog.,



p.s.s.o., k.3, over, k.1; rep. from * to end. 2nd and every alt. row: P.

3rd row: K.1, * k.1, over, k.2, sl.1, k.2 tog., p.s.s.o., k.2, over, k.2; rep. from * to end.

5th row: K.1, * k.2, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1, over, k.3; rep. from * to end.

7th row: K.1, * k.3, over, sl.1, k.2 tog., p.s.s.o., over, k.4; rep. from * to end.

9th row: Sl.1, k.1, p.s.s.o., * k.3, over, k.1, over, k.3, sl.1, k.2 tog., p.s.s.o.; rep. from * to last 9 sts., k.3, over, k.1, over, k.3, sl.1, k.1, p.s.s.o.

11th row: Sl.1, k.1, p.s.s.o., * k.2, over, k.3, over, k.2, sl.1, k.2 tog., p.s.s.o.; rep. from * to last 9 sts., k.2, over, k.3, over, k.2, sl.1, k.1, p.s.s.o.

13th row: Sl.1, k.1, p.s.s.o., * k.1, over, k.5, over, k.1, sl.1, k.2 tog., p.s.s.o.; rep. from * to last 9 sts., k.1, over, k.5, over, k.1, sl.1, k.1, p.s.s.o.

15th row: Sl.1, k.1, p.s.s.o., * over, k.7, over, sl.1, k.2 tog., p.s.s.o.; rep. from * to last 9 sts., over, k.7, over, sl.1, k.1, p.s.s.o.

16th row: P.

These 16 rows form the patt. (327).

FERN LEAF PATTERN

Cast on a multiple of 20 sts. plus 4 sts.

1st row: * K.2, w.f., sl.1, k.1, p.s.s.o., w.f., k.3, sl.1, k.1, p.s.s.o., k.6, k.2 tog., k.3, w.f.; rep. from * to last 4 sts., k.2, w.f., sl.1, k.1, p.s.s.o.

2nd and every alt. row: P.

3rd row: * K.2 tog., (w.f., k.3) twice, sl.1, k.1, p.s.s.o., k.4, k.2 tog., k.3, w.f., k.1; rep. from * to last 4 sts., k.2 tog., w.f., k.2.

5th row: * K.2, w.f., sl.1, k.1, p.s.s.o., k.2, w.f., k.3, sl.1, k.1, p.s.s.o., k.2, k.2 tog., k.3, w.f., k.2; rep. from * to last 4 sts., k.2, w.f., sl.1, k.1, p.s.s.o.

7th row: * K.2 tog., w.f., k.5, w.f., k.3, sl.1, k.1, p.s.s.o., k.2 tog., k.3, w.f., k.3; rep. from * to last 4 sts., k.2 tog., w.f., k.2.

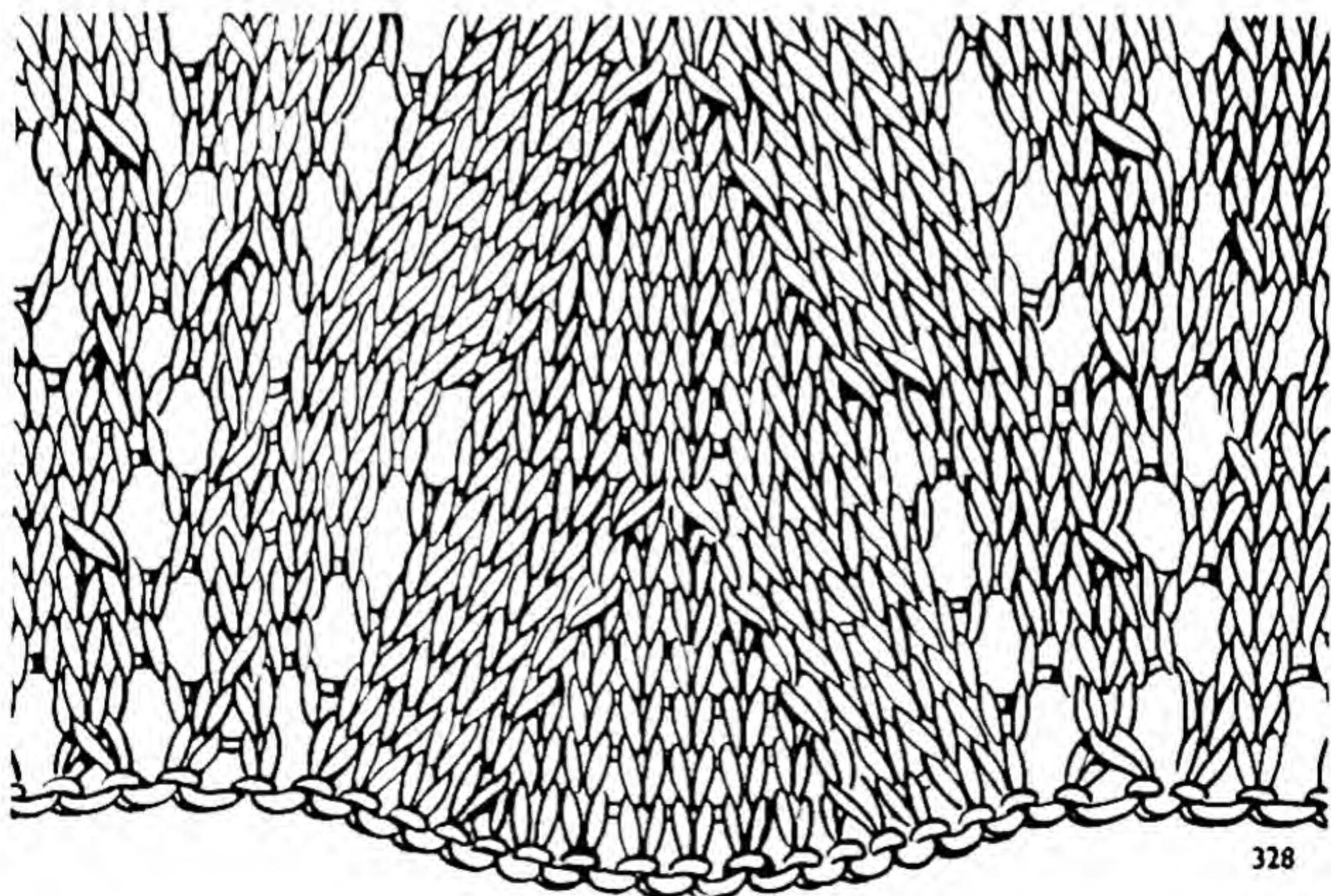
8th row: P.

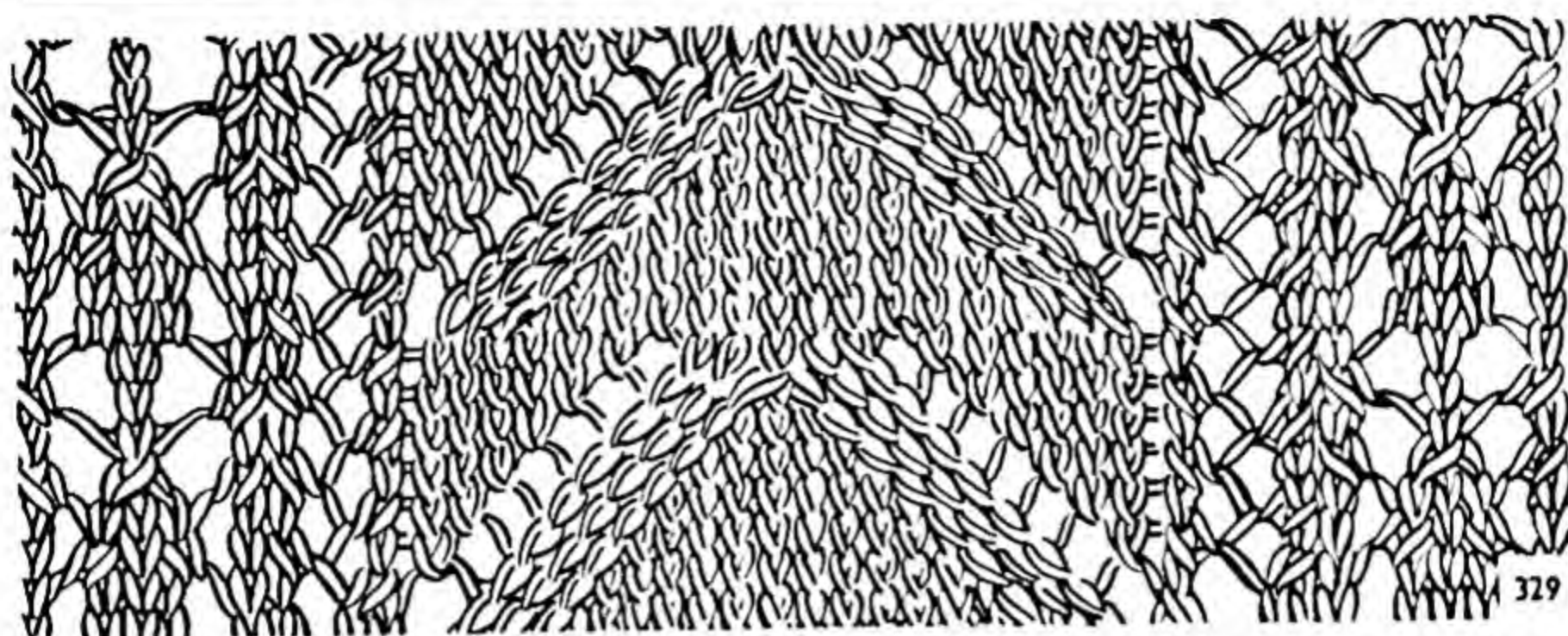
These 8 rows form the patt. (328).

FORMAL LEAF PATTERN

Cast on a multiple of 32 sts. plus 13.

1st row: * K.2, w.f., sl.1, k.1, p.s.s.o., k.1, (w.f., k.3) twice, w.f., sl.1, k.1, p.s.s.o., w.f., k.b.2, sl.1, k.1, p.s.s.o., k.b.11., k.2 tog., k.b.2, w.f.; rep. from





* to last 13 sts., k.2, w.f., sl.1, k.1, p.s.s.o., k.1, (w.f., k.3) twice, w.f., sl.1, k.1, p.s.s.o.

2nd row: * P.2, w.r.n., p.2 tog., p.9, w.r.n., p.2 tog., p.b.1, w.r.n., p.b.2, p.2 tog., p.b.9, p.2 tog. t.b.l., p.b.2, w.r.n., p.b.1; rep. from * to last 15 sts., p.2, w.r.n., p.2 tog., p.9, w.r.n., p.2 tog.

3rd row: * K.2, (w.f., sl.1, k.1, p.s.s.o., k.1) twice, k.2 tog., w.f., k.3, w.f., sl.1, k.1, p.s.s.o., k.b.2, w.f., k.b.2, sl.1, k.1, p.s.s.o., k.b.7, k.2 tog., k.b.2, w.f., k.b.2; rep. from * to last 15 sts., k.2, (w.f., sl.1, k.1, p.s.s.o., k.1) twice, k.2 tog., w.f., k.3, w.f., sl.1, k.1, p.s.s.o.

4th row: * P.2, w.r.n., p.2 tog., p.9, w.r.n., p.2 tog., p.b.3, w.r.n., p.b.2, p.2 tog., p.b.5, p.2 tog. t.b.l., p.b.2, w.r.n., p.b.3; rep. from * to last 15 sts., p.2, w.r.n., p.2 tog., p.9, w.r.n., p.2 tog.

5th row: * K.2, w.f., sl.1, k.1, p.s.s.o., k.2 tog., w.f., k.3 tog., w.f., sl.1, k.1, p.s.s.o., k.2, w.f., sl.1, k.1, p.s.s.o., k.b.4, w.f., k.b.2, sl.1, k.1, p.s.s.o., k.b.3, k.2 tog., k.b.2, w.f., k.4; rep. from * to last 15 sts., k.2, w.f., sl.1, k.1, p.s.s.o., k.2 tog., w.f., k.3 tog., w.f., sl.1, k.1, p.s.s.o., k.2, w.f., sl.1, k.1, p.s.s.o.

6th row: * P.2, w.r.n., p.2 tog., p.7, w.r.n., p.2 tog., p.b.5, w.r.n., p.b.2, p.2 tog., p.b.1, p.2 tog., t.b.l., p.b.2, w.r.n., p.b.5; rep. from * to last 13 sts., p.2, w.r.n., p.2 tog., p.7, w.r.n., p.2 tog.

7th row: * K.2, w.f., sl.1, k.1, p.s.s.o., k.2 tog., w.f., k.1, w.f., sl.1, k.1, p.s.s.o., k.2, w.f., sl.1, k.1, p.s.s.o., k.b.6, w.f., k.b.2, k.3 tog., k.b.2, w.f., k.b.6; rep.

from * to last 13 sts., k.2, w.f., sl.1, k.1, p.s.s.o., k.2 tog., w.f., k.1, w.f., sl.1, k.1, p.s.s.o., k.2, w.f., sl.1, k.1, p.s.s.o.

8th row: * P.2, w.r.n., p.2 tog., p.7, w.r.n., p.2 tog., p.b.19; rep. from * to last 13 sts., p.2, w.r.n., p.2 tog., p.7, w.r.n., p.2 tog.

These 8 rows form the patt. (329).

LEAF AND FLOWER PATTERN

Cast on a multiple of 22 sts., plus 1 st.

1st row: * K.2, over, k.2 tog., k.1, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., over, p.1, over, k.1, over, (sl.1, k.1, p.s.s.o., k.1) twice, sl.1, k.1, p.s.s.o., over, k.1; rep. from * to last st., k.1.

2nd row: P.1, * p.7, over, p.2 tog., (that is, the over and the next stitch) p.4, over, p.2 tog., p.7; rep. from * to end.

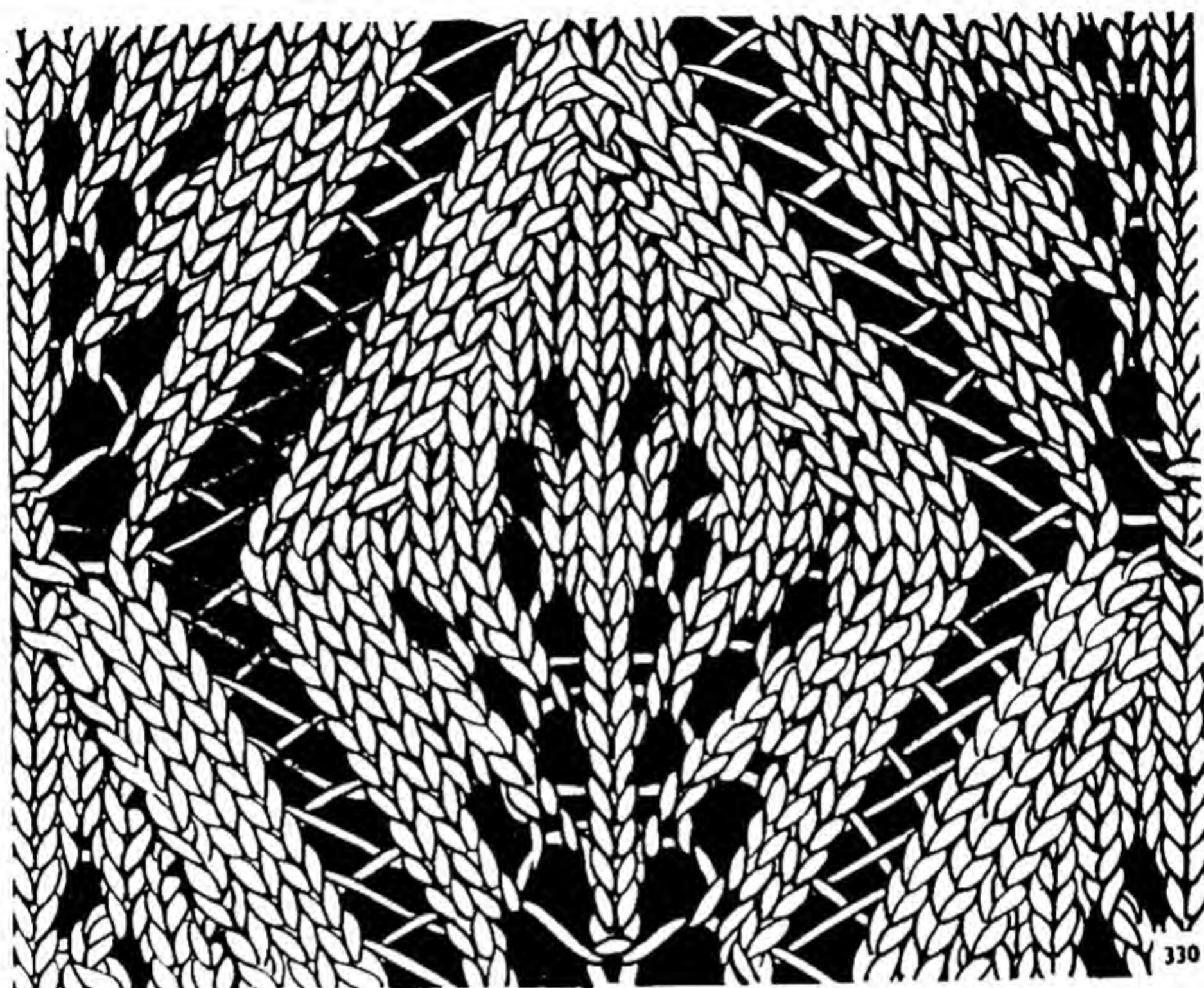
3rd row: * K.1, over, k.2 tog., k.1, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., (k.1, over) twice, k.2, over, (sl.1, k.1, p.s.s.o., k.1) twice, sl.1, k.1, p.s.s.o., over; rep. from * to last st., k.1.

4th row: P.1, * (p.6, over, p.2 tog.) twice, p.6; rep. from * to end.

5th row: * K.3, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.1, over, k.3, over, k.2, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o., k.2; rep. from * to last st., k.1.

6th row: P.1, * p.5, over, p.2 tog., p.8, over, p.2 tog., p.5; rep. from * to end.

7th row: * K.2, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.3, over, k.1, over, k.4, over, (sl.1, k.1, p.s.s.o., k.1) twice; rep. from * to last st., k.1.



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8th row: P.1, * p.4, over, p.2 tog., p.10, over, p.2 tog., p.4; rep. from * to end.

9th row: * K.1, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., (k.3, over) twice, k.4, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o.; rep. from * to last st., k.1.

10th row: P.1, * p.3, over, p.2 tog., p.12, over, p.2 tog., p.3; rep. from * to end.

11th row: Sl.1, k.1, p.s.s.o., * k.2, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o., over, k.2, over, k.1, over, k.2, over, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.2 tog., p.s.s.o.; rep. from * to last 21 sts., k.2, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o., over, k.2, over, k.1, over, k.2, over k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o.

12th row: P.1, * p.2, over, p.2 tog., p.14, over, p.2 tog., p.2; rep. from * to end.

13th row: Sl.1, k.1, p.s.s.o., * k.1, over, sl.1, k.1, p.s.s.o., k.5, over, k.3, over, k.6, over, sl.1, k.1, p.s.s.o., sl.1, k.2 tog., p.s.s.o.; rep. from * to last 21 sts., k.1, over, sl.1, k.1, p.s.s.o., k.5, over, k.3, over, k.6, over, sl.1, k.1, p.s.s.o., sl.1, k.1, p.s.s.o.

14th row: P.1, * p.1, over, p.2 tog., p.16, over, p.2 tog., k.1; rep. from * to end.

15th row: * P.1, over, k.1, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o., over, k.3, over, k.2 tog., k.1, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., over; rep. from * to last st., p.1.

16th row: P.1, * p.2, over, p.2 tog., p.14, over, p.2 tog., p.2; rep. from * to end.

17th row: * K.1, over, k.2, over, (sl.1, k.1, p.s.s.o., k.1) twice, sl.1, k.1, p.s.s.o., over, k.1, over, k.2 tog., k.1, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.1, over; rep. from * to last st., k.1.

18th row: P.1, * p.3, over, p.2 tog., p.12, over, p.2 tog., p.3; rep. from * to end.

19th row: * (K.2, over) twice, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o., k.5, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.1, over, k.1; rep. from * to last st., k.1.

20th row: P.1, * p.4, over, p.2 tog., p.10, over, p.2 tog., p.4; rep. from * to end.

21st row: * K.1, over, k.4, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o., k.3, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.3, over; rep. from * to last st., k.1.

22nd row: P.1, * p.5, over, p.2 tog., p.8, over, p.2 tog., p.5; rep. from * to end.

23rd row: * K.2, over, k.4, over, (sl.1, k.1, p.s.s.o., k.1) twice, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.3, over, k.1; rep. from * to last st., k.1.

24th row: P.1, * p.6, (over, p.2 tog., p.6) twice; rep. from * to end.

25th row: * K.1, over, k.2, over, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.2 tog., p.s.s.o., k.2, over, sl.1, k.1, p.s.s.o., k.1, sl.1, k.1, p.s.s.o., over, k.2, over; rep. from * to last st., k.1.

26th row: P.1, * p.7, over, p.2 tog., p.4, over, p.2 tog., p.7; rep. from * to end.

27th row: * K.2, over, k.6, over, sl.1, k.1, p.s.s.o., sl.1, k.2 tog., p.s.s.o., k.1, over, sl.1, k.1, p.s.s.o., k.5, over, k.1; rep. from * to last st., k.1.

28th row: P.1, * p.8, over, p.2 tog., k.1, p.1, over, p.2 tog., p.8; rep. from * to end.

These 28 rows form the patt. (330).

MEDALLIONS

Another interesting use of leaf patterns is the making of circular doyleys and table cloths. In these, the leaf formation is built up on 4 or 5 needles from the centre.

Here is an example of a circular leaf medallion where the open-work lace leaf principle has been applied; a section of this is shown in (331).

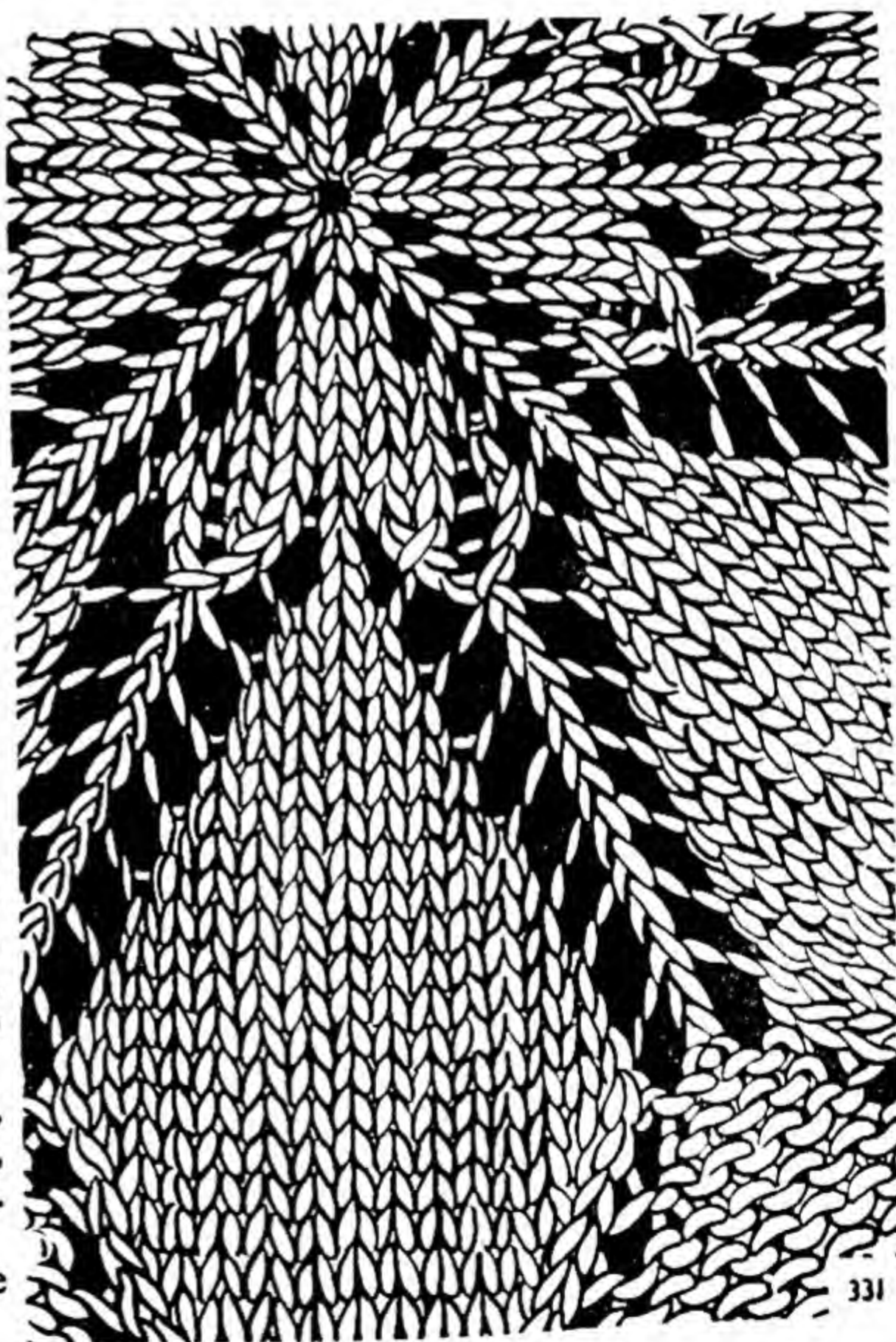
Cast on 8 sts., 2 on each of 4 needles, (an extra needle will be needed—that is 5 in all).

1st round: K.

2nd round: K.

3rd round: (K.1, w.f., k.b.1, w.f.) 4 times.

4th round: (K.2, k.b.1, k.1) 4 times.



5th round: (K.2, w.f., k.b.1, w.f., k.1) 4 times.

6th round: (K.3, k.b.1, k.2) 4 times.

7th round: (K.3, w.f., k.b.1, w.f., k.2) 4 times.

8th round: (K.4, k.b.1, k.3) 4 times.

9th round: (K.4, w.f., k.b.1, w.f., k.3) 4 times.

10th round: (K.5, k.b.1, k.4) 4 times (40 sts.).

11th round: (K.1, w.f., k.2 tog. t.b.l., k.2 tog., w.f.) 8 times (40 sts.).

12th round: (K.2, k.b.1, k.2) 8 times.

13th round: (K.2, w.f., k.2 tog. t.b.l., w.f., k.1) 8 times.

14th round: (K.3, k.b.1, k.2) 8 times.

15th round: (K.3, w.f., k.b.1, w.f., k.2) 8 times.

16th round: (K.4, k.b.1, k.3) 8 times.

17th to 26th rounds: Continue in this manner, inc. 1 st. at each side of k.b.1 on next and every alt. round (144 sts.).

27th round: (K.7, k.2 tog., w.r.n., p.1, w.o.n., k.2 tog. t.b.l., k.6) 8 times.

28th round: (K.8, p.3, k.7) 8 times.

29th round: (K.6, k.2 tog., w.r.n., p.3, w.o.n., k.2 tog. t.b.l., k.5) 8 times.

30th round: (K.7, p.5, k.6) 8 times.

31st to 39th rounds: Continue in this manner, inc. the number of p. sts. between the leaves on 31st and every alt. round until there are 15 p. sts. between leaves.

40th round: (K.2, p.15, k.b.1) 7 times, k.2, p.15, sl. last st. on to first needle of round.

41st round: (Note that the last st. of each needle must be slipped on to the beginning of the next needle, where it is the first st. of the "k.3 tog."). (K.3 tog., w.r.n., p.15, w.o.n.) 8 times.

42nd round: (K.1, p.17) 8 times.

43rd round: K.

Cast off loosely, purlwise (it is advisable to cast off with a needle two or three sizes larger than those used for the rest of the medallion).

More intricate patterns for medallions and circular cloths will be found on page 209.

SQUARE MOTIFS

Leaves, worked in square shapes before being sewn together to form a complete motif, were very popular among the early knitters for making bed spreads, or even, worked in fine cotton, for table cloths.

Here is an example of a leaf motif used to form the corner of a square (332), the four squares being then stitched together to form a four-leaf square medallion (333). Cast on 3 sts.

1st row: W.o.n., k.3.

2nd row: W.o.n., k.4.

3rd row: W.o.n., k.2, w.f., k.1, w.f., k.2.

4th row: W.o.n., k.2, p.3, k.3.

5th row: W.o.n., k.3, (k.1, w.f.) twice, k.4. 6th row: W.o.n., k.3, p.5, k.4.

7th row: W.o.n., k.6, w.f., k.1, w.f., k.6.

8th row: W.o.n., k.4, p.7, k.5.

9th row: W.o.n., k.8, w.f., k.1, w.f., k.8. 10th row: W.o.n., k.5, p.9, k.6.

11th row: W.o.n., k.10, w.f., k.1, w.f., k.10.

12th row: W.o.n., k.6, p.11, k.7.

13th row: W.o.n., k.12, w.f., k.1, w.f., k.12.

14th row: W.o.n., k.7, p.13, k.8.

15th row: W.o.n., k.8, sl.1, k.1, p.s.s.o., k.9, k.2 tog., k.8.

16th row: W.o.n., k.8, p.11, k.9.

17th row: W.o.n., k.9, sl.1, k.1, p.s.s.o., k.7, k.2 tog., k.9.

18th row: W.o.n., k.9, p.9, k.10.

19th row: W.o.n., k.10, sl.1, k.1, p.s.s.o., k.5, k.2 tog., k.10.

20th row: W.o.n., k.10, p.7, k.11.

21st row: W.o.n., k.11, sl.1, k.1, p.s.s.o., k.3, k.2 tog., k.11.

22nd row: W.o.n., k.11, p.5, k.12.

23rd row: W.o.n., k.12, sl.1, k.1, p.s.s.o., k.1, k.2 tog., k.12.

24th row: W.o.n., k.12, p.3, k.13.

25th row: W.o.n., k.13, sl.2, k.1, p.2s.s.o., k.13.

26th row: W.r.n., p. to end.

27th row: W.r.n., p. to end.

28th row: W.o.n., k. to end.

29th row: W.r.n., p. to end.
 30th row: W.o.n., k. to end.
 31st row: W.o.n., k. to end.
 32nd row: W.r.n., p. to end.
 33rd row: W.o.n., k. to end.
 34th row: W.r.n., p. to end.
 35th to 70th rows: Rep. rows 72 to 34 incl. 4 times, then rows 27 to 30 incl. once.

71st row: W.o.n., k.4, (w.f., k.1, w.r.n., p.6) 4 times, w.o.n., k.1, w.r.n., p.7, (w.o.n., k.1, w.r.n., p.6) 4 times, w.o.n., k.1, w.f., k.4.

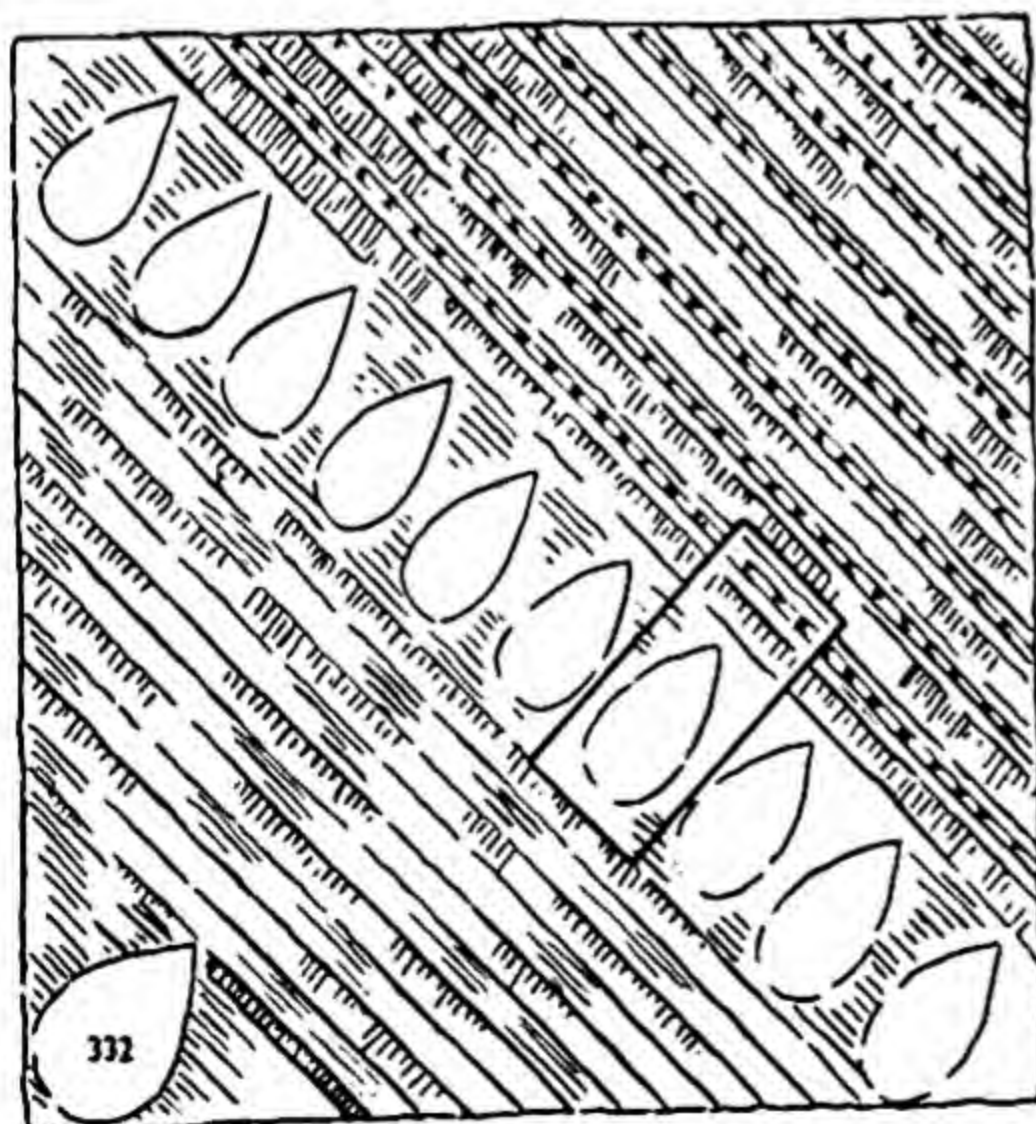
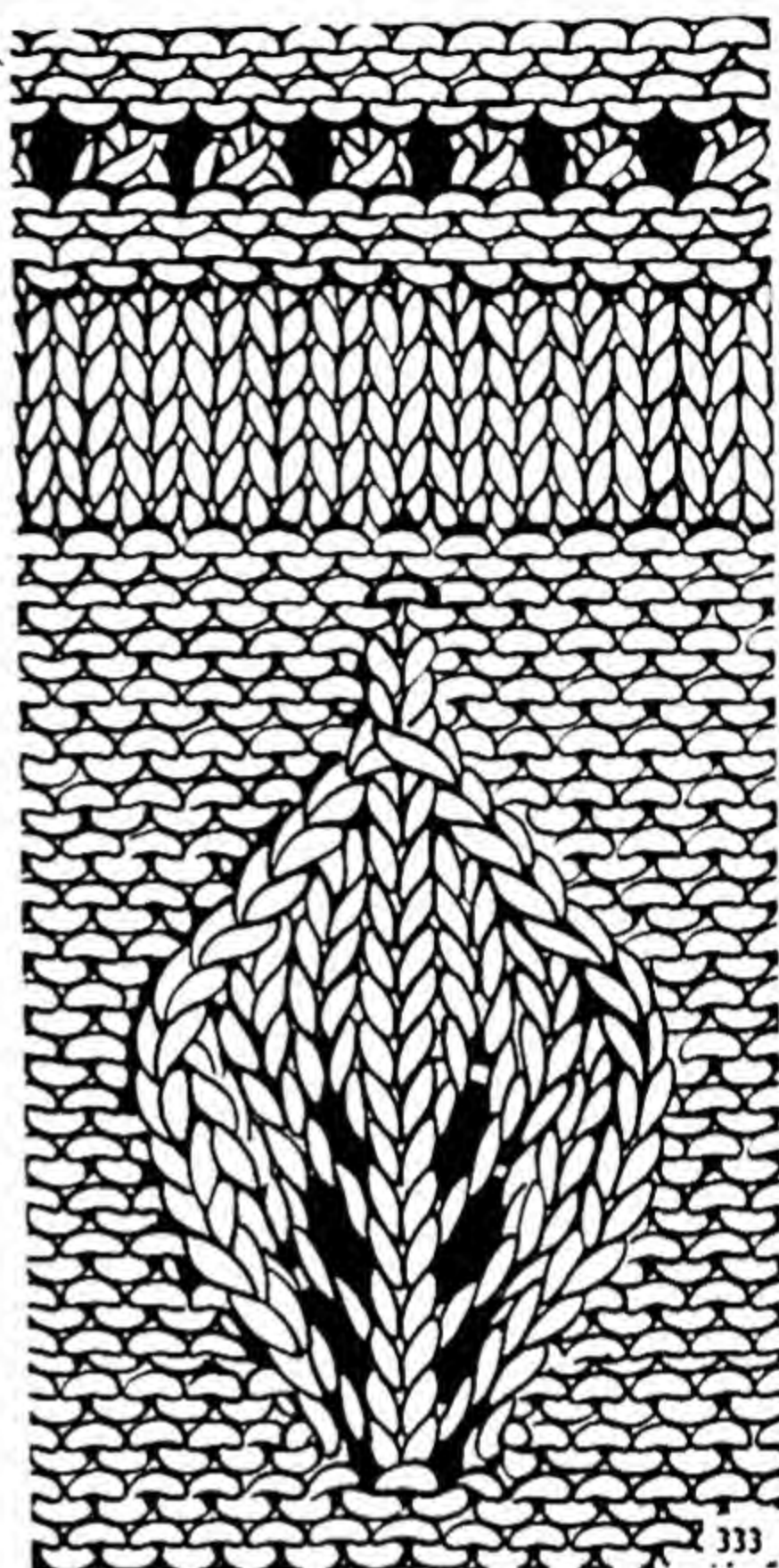
72nd row: W.o.n., k.4, (p.3, k.6) 4 times, p.3, k.7, (p.3, k.6) 4 times, p.3, k.5.

73rd row: W.o.n., k.5, (k.1, w.f., k.1, w.f., k.1, p.6) 4 times, (k.1, w.f.) twice, k.1, p.7, (k.1, w.f., k.1, w.f., k.1, p.6) 4 times, (k.1, w.f.) twice, k.6.

74th row: W.o.n., k.5, (p.5, k.6) 4 times, p.5, k.7, (p.5, k.6) 4 times, p.5, k.6. 75th row: W.o.n., k.6, (k.2, w.f., k.1, w.f., k.2, p.6) 4 times, k.2, w.f., k.1, w.f., k.2, p.7, (k.2, w.f., k.1, w.f., k.2, p.6) 4 times, k.2, w.f., k.1, w.f., k.8.

76th row: W.o.n., k.6, (p.7, k.6) 4 times, p.7, k.7, (p.7, k.6) 4 times, p.7, k.7.

77th row: W.o.n., k.7, (k.3, w.f., k.1,



w.f., k.3, p.6) 4 times, k.3, w.f., k.1, w.f., k.3, p.7, (k.3, w.f., k.1, w.f., k.3, p.6) 4 times, k.3, w.f., k.1, w.f., k.10.

78th row: W.o.n., k.7, (p.9, k.6) 4 times, p.9, k.7, (p.9, k.6) 4 times, p.9, k.8.

79th row: Sl.1, k.1, p.s.s.o., k.6, (sl.1, k.1, p.s.s.o., k.5, k.2 tog., p.6) 4 times, sl.1, k.1, p.s.s.o., k.5, k.2 tog., p.7, (sl.1, k.1, p.s.s.o., k.5, k.2 tog., p.6) 4 times, sl.1, k.1, p.s.s.o., k.5, k.2 tog., k.6, k.2 tog.

80th row: K.7, (p.7, k.6) 4 times, p.7, k.7, (p.7, k.6) 4 times, p.7, k.7.

81st row: Sl.1, k.1, p.s.s.o., k.5, (sl.1, k.1, p.s.s.o., k.3, k.2

tog., p.6) 4 times, sl.1, k.1, p.s.s.o., k.3, k.2 tog., p.7, (sl.1, k.1, p.s.s.o., k.3, k.2 tog., p.6) 4 times, sl.1, k.1, p.s.s.o., k.3, k.2 tog., k.5, k.2 tog.

82nd row: K.6, (p.5, k.6) 4 times, p.5, k.7, (p.5, k.6) 5 times.

83rd row: Sl.1, k.1, p.s.s.o., k.4, (sl.1, k.1, p.s.s.o., k.1, k.2 tog., p.6) 4 times, sl.1, k.1, p.s.s.o., k.1, k.2 tog., p.7, (sl.1, k.1, p.s.s.o., k.1, k.2 tog., p.6) 4 times, sl.1, k.1, p.s.s.o., k.1, k.2 tog., k.4, k.2 tog.

84th row: K.5, (p.3, k.6) 4 times, p.3, k.7, (p.3, k.6) 4 times, p.3, k.5.

85th row: Sl.1, k.1, p.s.s.o., k.3, (sl.2, k.1, p2s.s.o., p.6) 4 times, sl.2, k.1, p2s.s.o., p.7, (sl.2, k.1, p2s.s.o., p.6) 4 times, sl.2, k.1, p2s.s.o., k.3, k.2 tog.

86th row: K.4, (p.1, k.6) 4 times, p.1, k.7, (p.1, k.6) 4 times, p.1, k.4.

87th row: Sl.1, k.1, p.s.s.o., p.69, k.2 tog. 88th row: K.

89th row: Sl.1, k.1, p.s.s.o., p. to last 2 sts., k.2 tog.

90th row: K.1, p. to last st., k.1.

91st row: Sl.1, k.1, p.s.s.o., k. to last 2 sts., k.2 tog.

92nd and 93rd rows: As 90th and 91st rows.

94th row: K.1, p. to last st., k.1.

95th row: Sl.1, k.1, p.s.s.o., p. to last 2 sts., k.2 tog. 96th row: K.

97th row: Sl.1, k.1, p.s.s.o., * w.f., k.2 tog.; rep. from * to last 3 sts., w.f., k.3 tog.

98th to 154th rows: Rep. rows 88 to 97 incl. 5 times, then rows 88 to 94 incl. once.

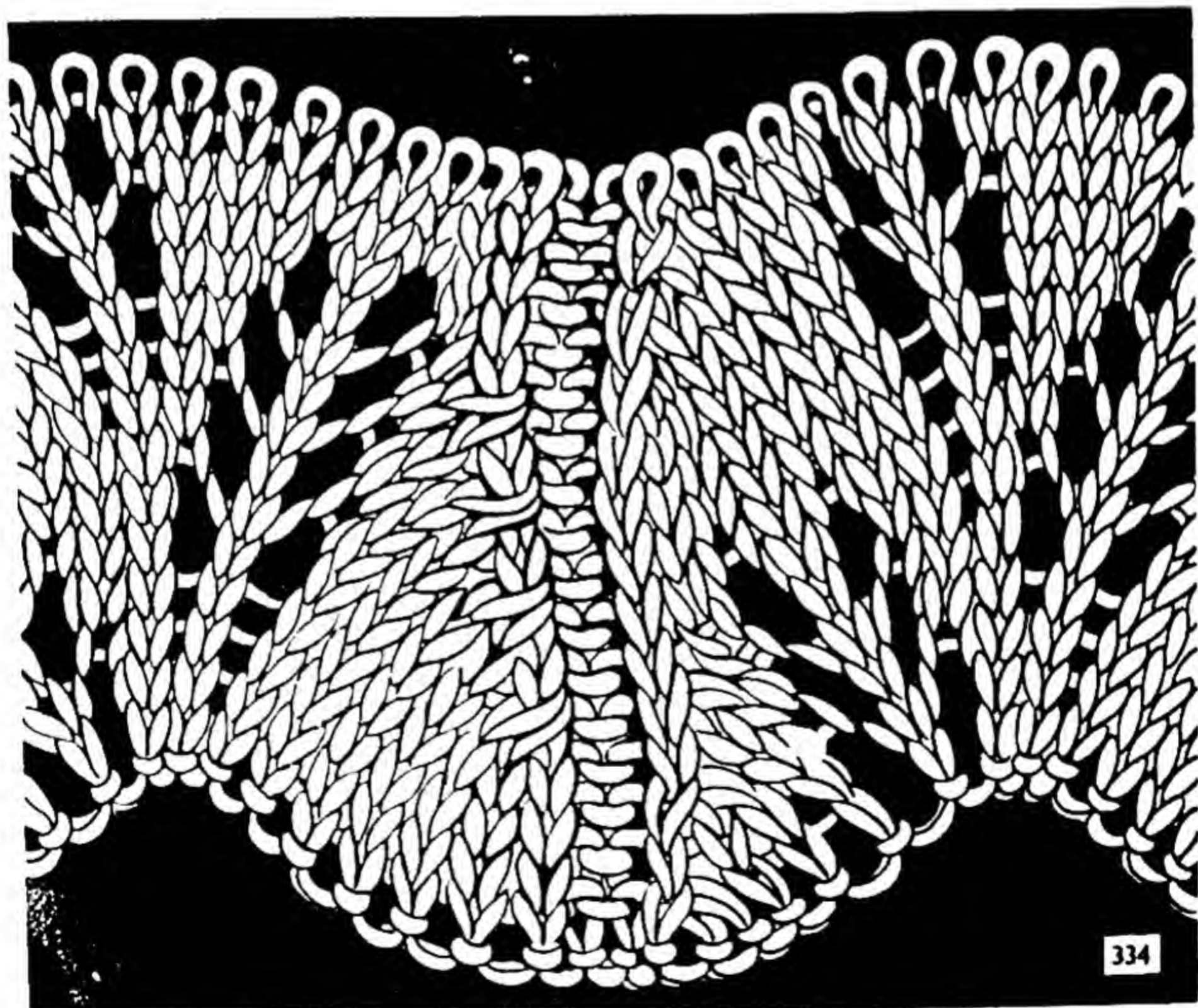
155th row: Sl.1, k.1, p.s.s.o., k.1, k.2. tog.

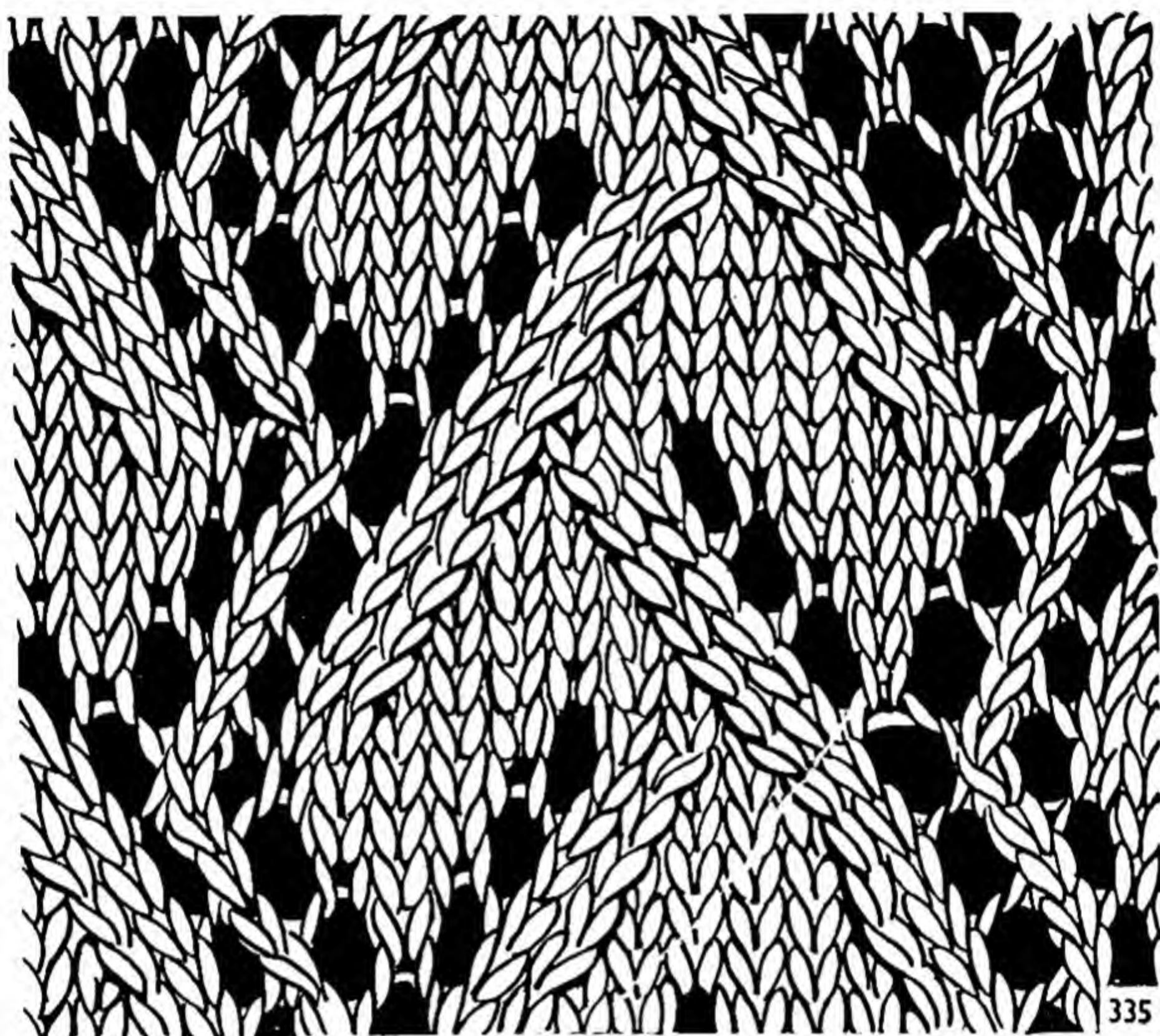
156th row: K.1, p.1, k.1.

157th row: Sl.2, k.1, p2s.s.o.

Fasten off.

These 157 rows form the squares.



**TRAILING FERN PATTERN**

Cast on a multiple of 18 sts.

1st row: * P.1, k.9, w.f., k.1, w.f., k.3, k.3 tog., p.1; rep. from * to end.

2nd and every alt. row: K.1, p.16, k.1; rep. from * to end.

3rd row: * P.1, k.10, w.f., k.1, w.f., k.2, k.3 tog., p.1; rep. from * to end.

5th row: * P.1, k.3 tog., k.4, w.f., k.1, w.f., k.3, (w.f., k.1) twice, k.3 tog., p.1; rep. from * to end.

7th row: * P.1, k.3 tog., k.3, w.f., k.1, w.f., k.9, p.1; rep. from * to end.

9th row: * P.1, k.3 tog., k.2, w.f., k.1, w.f., k.10, p.1; rep. from * to end.

11th row: * P.1, k.3 tog., (k.1, w.f.) twice, k.3, w.f., k.1, w.f., k.4, k.3 tog., p.1; rep. from * to end.

12th row: As 2nd row.

These 12 rows form the patt. illustrated in (334).

TRAILING LEAF PATTERN

Cast on a multiple of 13 sts. plus 6 sts.

1st row: K.1, * k.2 tog., w.f., k.5, w.f., k.1, sl.1, k.1, p.s.s.o., k.2 tog., k.1, w.f.; rep. from * to last 5 sts., k.2 tog., w.f., k.3.

2nd and every alt. row: P.

3rd row: K.1, w.f., * sl.1, k.1, p.s.s.o., w.f., k.1, sl.1, k.1, p.s.s.o., k.4, k.2 tog., (k.1, w.f.) twice; rep. from * to last 5 sts., sl.1, k.1, p.s.s.o., w.f., k.1, sl.1, k.1 p.s.s.o.

5th row: K.2, * w.f., sl.1, k.1, p.s.s.o., w.f., k.1, sl.1, k.1, p.s.s.o., k.2, k.2 tog., k.1, w.f., k.3; rep. from * to last 4 sts., (w.f., sl.1, k.1, p.s.s.o.) twice.

7th row: K.3, * w.f., sl.1, k.1, p.s.s.o., w.f., k.1, sl.1, k.1, p.s.s.o., k.2 tog., k.1, w.f., k.5; rep. from * to last 3 sts., w.f., sl.1, k.1, p.s.s.o., k.1.

9th row: K.2 tog., k.1, * w.f., k.2 tog.,

(w.f., k.1) twice, sl.1, k.1, p.s.s.o., k.4, k.2 tog., k.1; rep. from * to last 3 sts., w.f., k.2 tog., w.f., k.1.

11th row: K.2 tog., * w.f., k.2 tog., w.f., k.3, w.f., k.1, sl.1, k.1, p.s.s.o., k.2,

k.2 tog., k.1; rep. from * to last 4 sts., w.f., k.2 tog., w.f., k.2.

12th row: P.

These 12 rows form the patt. illustrated in (335).

LOOP KNITTING

This type of knitting forms a delightful trimming for a bed-jacket or for baby garments.

It consists of a series of loops which are created by wrapping loops round one or two fingers, according to the size of loop required and working these loops into the fabric in the actual knitting of the stitch where the loop is formed.

To work loop fabric proceed as follows—

Cast on an odd number of sts.

1st row: K.

2nd row: * K.1, insert needle into next st. without knitting it, sl. two fingers from left hand under point of right-hand needle, wrap wool round fingers and point of right-hand needle 3 times (336), draw loops through stitch on left-hand needle, sl. sts. thus formed back on to left-hand needle and k. all loops as one st. (337), slip the loops off the left-hand needle in the usual way (338); rep. from * to last st., k.1.

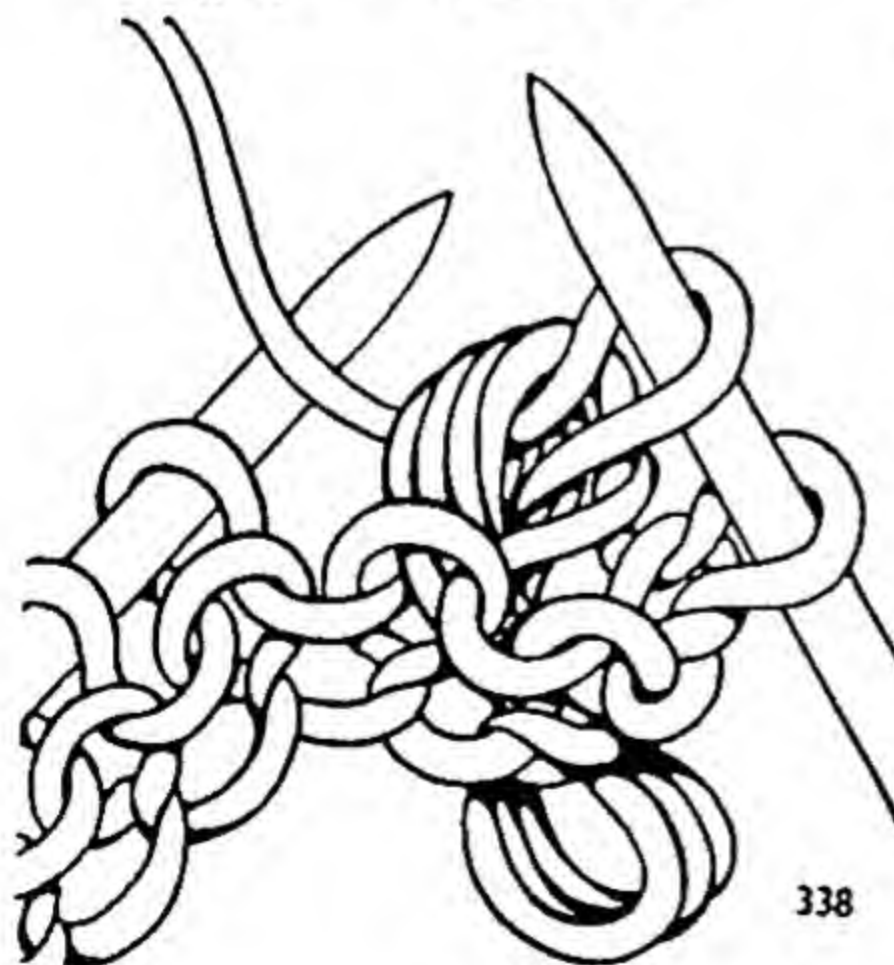
These two rows form the loop-stitch patt. and are repeated throughout to create the fabric shown in (339).



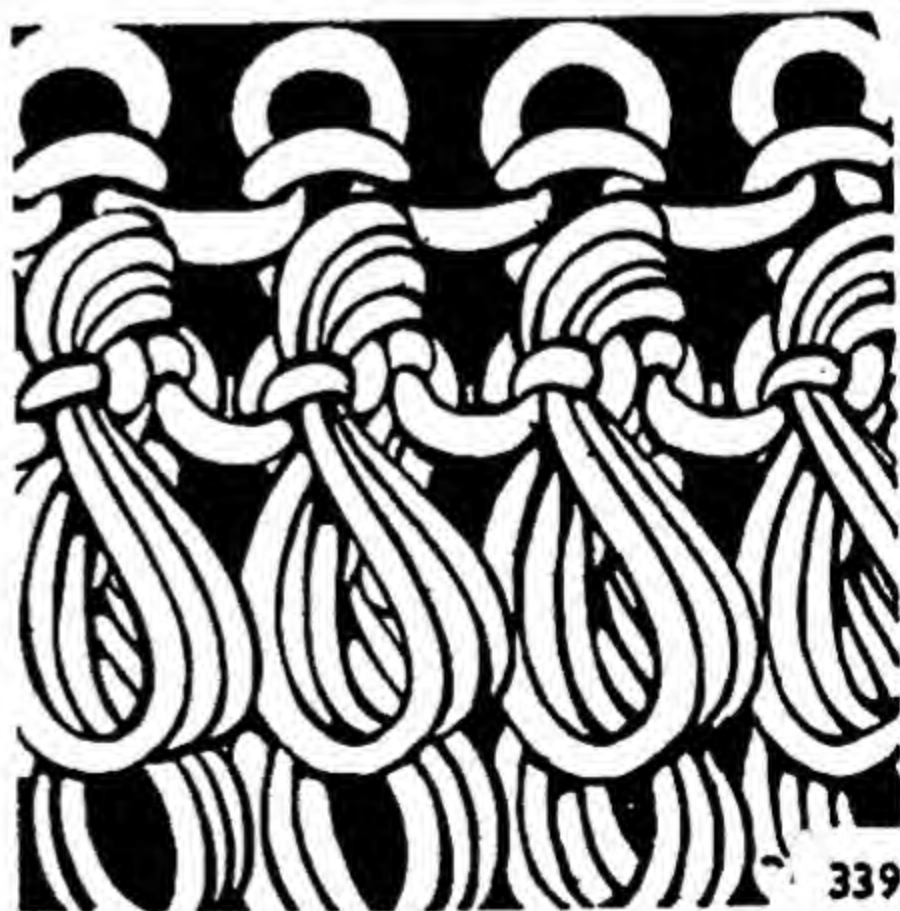
336



337



338



339

MESH PATTERNS

In these patterns open-work mesh stitches are worked to give a simple all-over lace effect.



BEEHIVE MESH STITCH

Cast on a multiple of 5 sts. 1st. row: * P.1, k.3, p.1; rep. from * to end.

2nd row: * K.1, p.3, k.1; rep. from * to end.

3rd and 4th rows: As 1st and 2nd rows.

5th row: * P.1, w.o.n., k.3 tog., w.r.n., p.1; rep. from * to end.

6th row: As 2nd row.

7th row: As 1st row.

8th and 9th row: As 6th and 7th rows.

10th row: * K.1, w.r.n., p.3 tog., w.o.n., k.1.

These 10 rows form the patt. (340).

CANDELABRA MESH STITCH

Cast on a multiple of 10 sts. plus 1 st.

1st row: * K.1, w.f., k.2 tog. t.b.l., k.5, k.2 tog., w.f.; rep. from * to last

st., k.1. 2nd and every alt. row: P.

3rd row: * K.1, w.f., k.1, k.2 tog. t.b.l., k.3, k.2 tog., k.1, w.f.; rep. from * to last st., k.1.

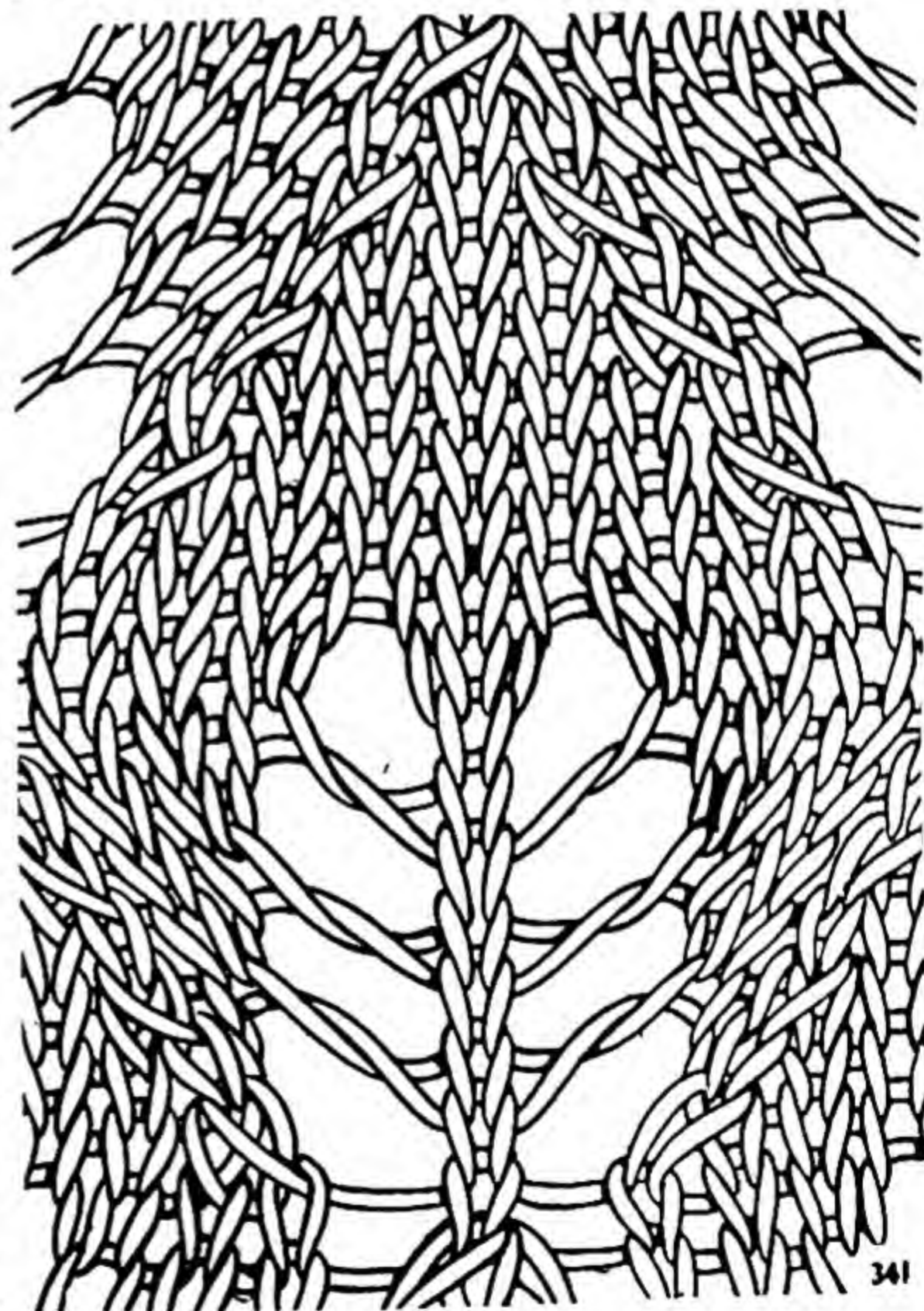
5th row: * K.1, w.f., k.2, k.2 tog. t.b.l., k.1, k.2 tog., k.2, w.f.; rep. from * to last st., k.1.

7th row: * K.1, w.f., k.3, k.3 tog., k.3, w.f.; rep. from * to last st., k.1.

9th row: * K.3, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.2; rep. from * to last st., k.1.

11th row: * K.2, k.2 tog., (k.1, w.f.) twice, k.1, k.2 tog. t.b.l., k.1; rep. from * to last st., k.1.

13th row: * K.1, k.2 tog., k.2, w.f., k.1, w.f., k.2, k.2 tog. t.b.l.; rep. from * to last st., k.1.



15th row: K.2 tog., * k.3, w.f., k.1, w.f., k.3, k.3 tog.; rep. from * to last 9 sts., k.3, w.f., k.1, w.f., k.3, k.2 tog. t.b.l. 16th row: As 2nd row.

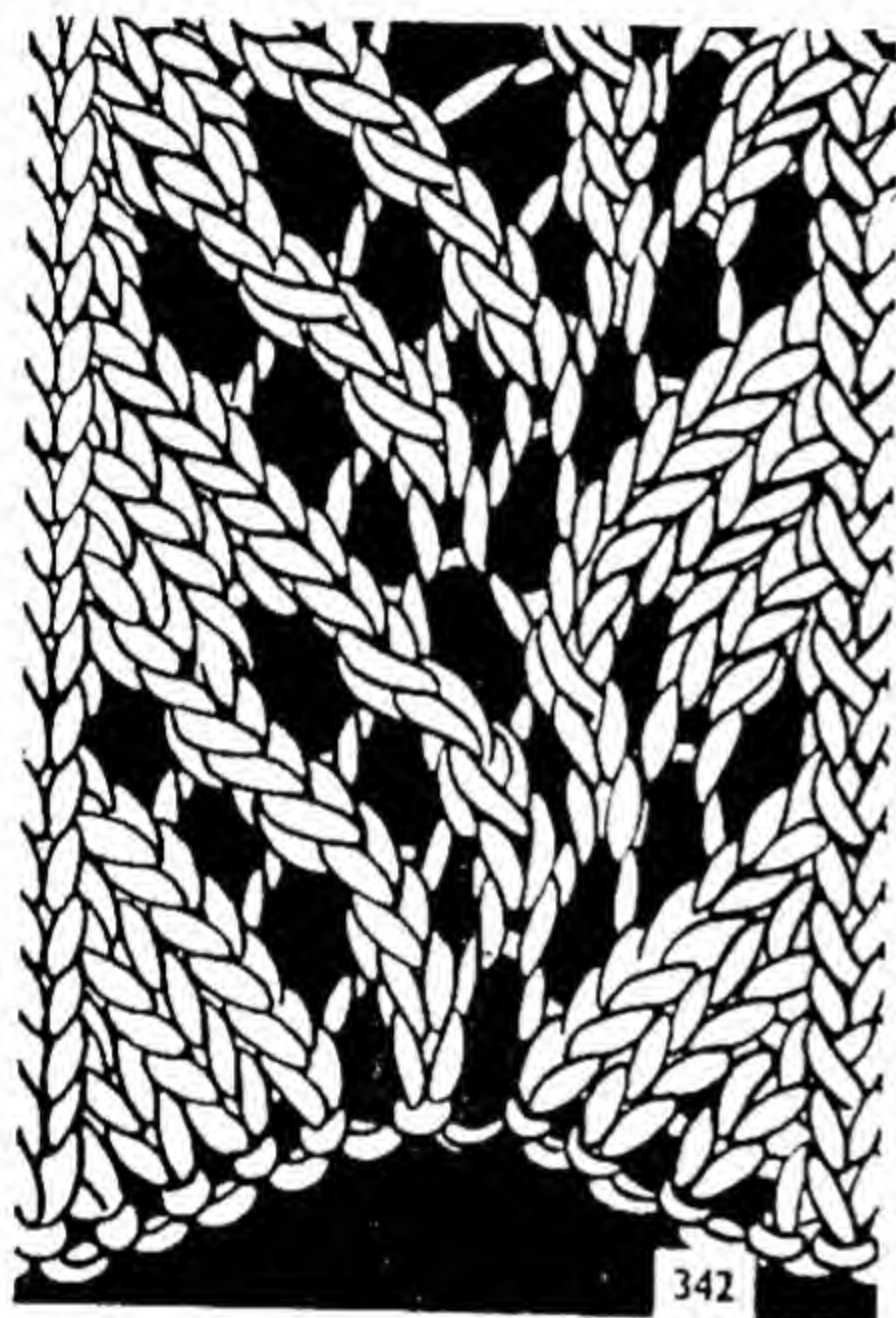
These 16 rows form the patt. (341).

CASCADE MESH STITCH

Cast on a multiple of 11 sts.

1st row: * K.2 tog. t.b.l., k.3, w.f., k.1, w.f., k.3, k.2 tog.; rep. from * to end.

2nd and every alt. row: P.



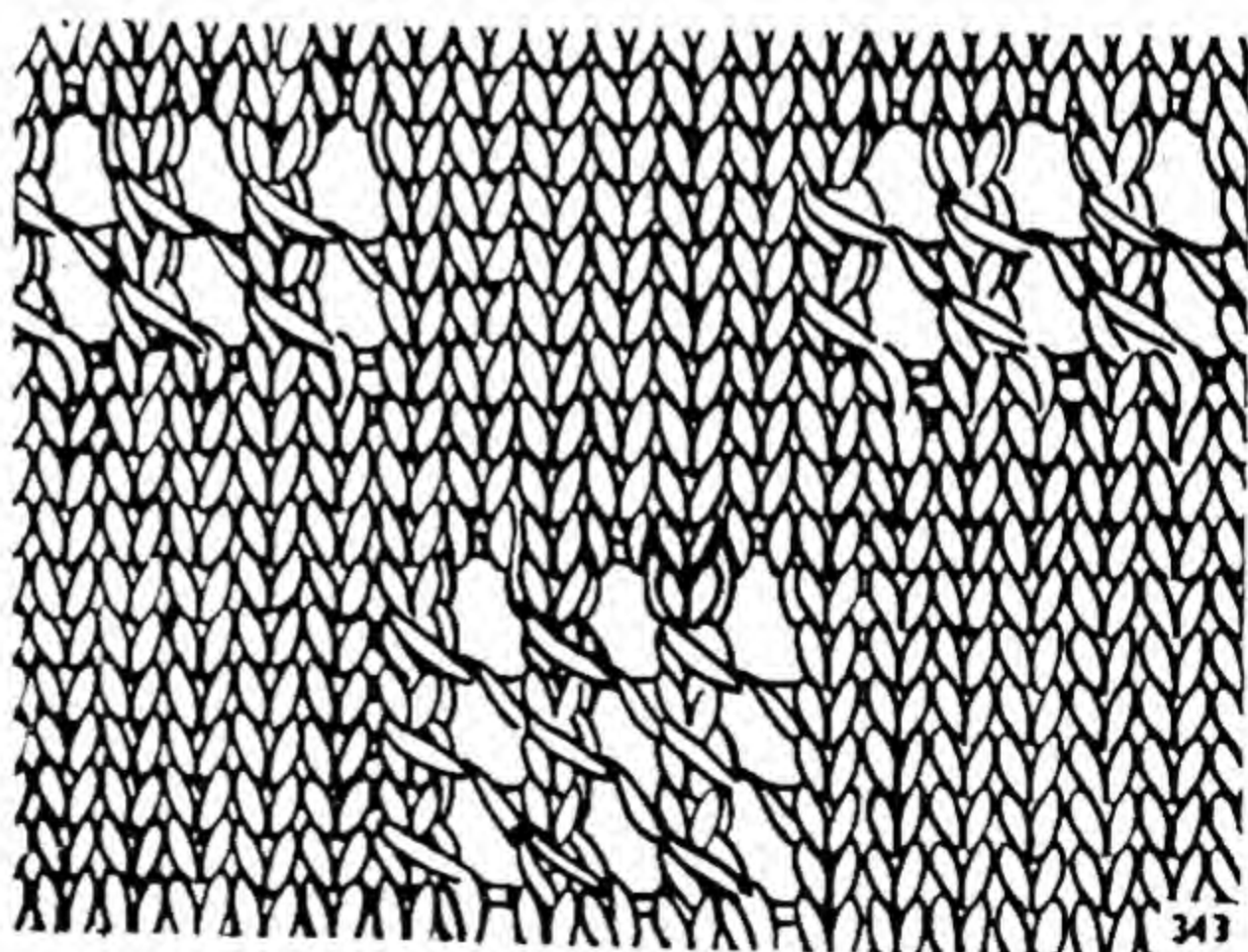
342

3rd row: * K.2 tog. t.b.l., k.2, w.f., k.1, w.f., k.2 tog. t.b.l., w.f., k.2, k.2 tog.; rep. from * to end.

5th row: * K. tog. t.b.l., (k.1, w.f.) twice, (k.2 tog. t.b.l., w.f.) twice, k.1, k.2 tog.; rep. from * to end.

7th row: * K.2 tog. t.b.l., w.f., k.1, (w.f., k.2 tog., t.b.l.) 3 times, w.f., k.2 tog.; rep. from * to end. 8th row: P.

These 8 rows form the patt. (342).



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CHEQUERED MESH STITCH

Cast on a multiple of 12 sts. plus 1 st.

1st row: K.1, * k.6, (w.f., k.2 tog. t.b.l.) 3 times; rep. from * to end.

2nd and every alt. row: P.

3rd and 5th rows: As 1st row.

7th and 9th rows: K.

11th and 13th rows: K.1, * (w.f., k.2 tog. t.b.l.) 3 times, k.6; rep. from * to end.

15th and 17th rows: K.

18th row: P.

These 18 rows form the patt. (343).

FAN MESH STITCH

Cast on a multiple of 10 sts. plus 1 st.

1st row: K.2 tog., * k.3, (w.f., k.1) twice, k.2, k.3 tog.; rep. from * to last 9 sts., k.3, (w.f., k.1) twice, k.2, k.2 tog.

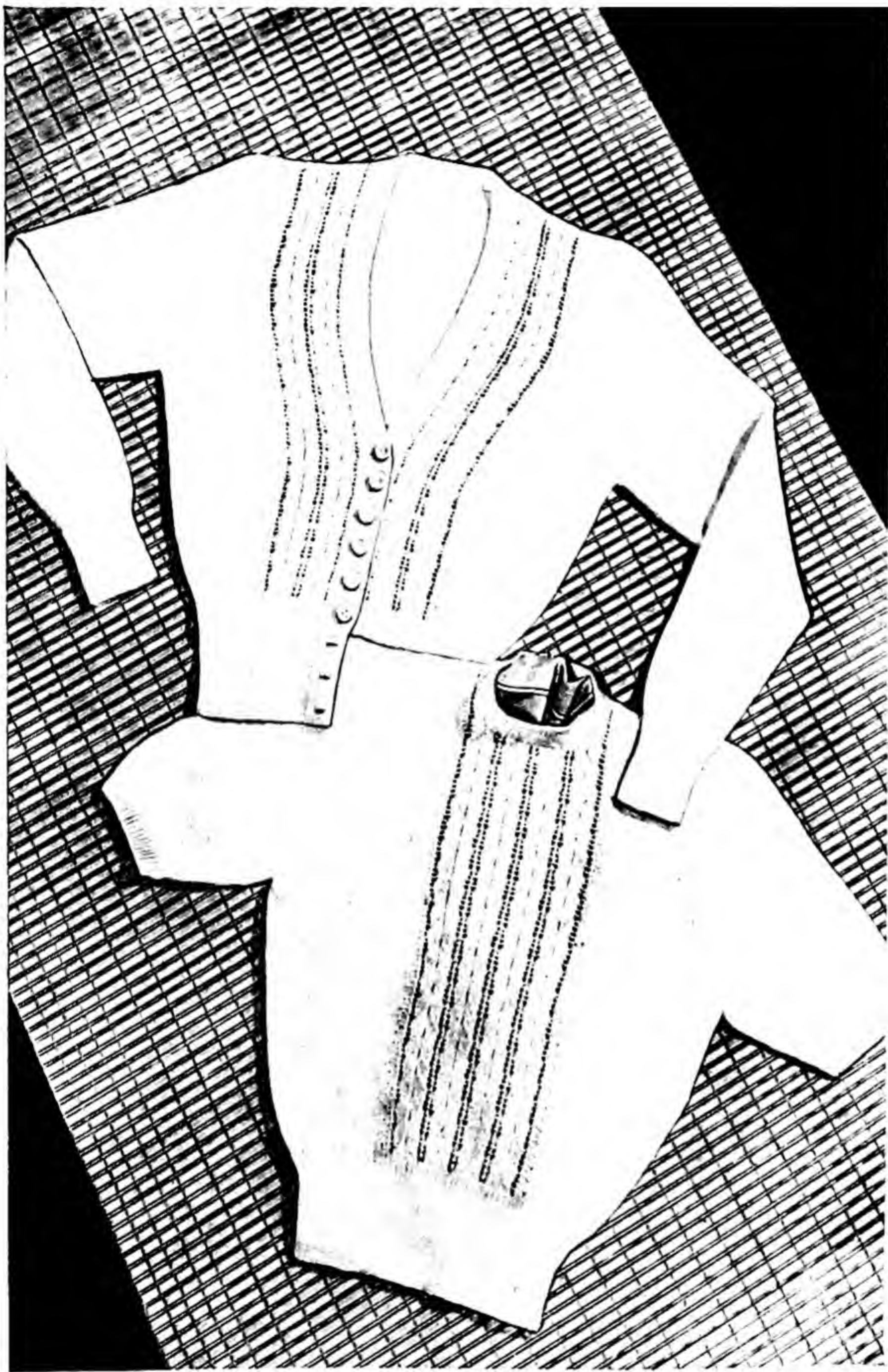
2nd and every alt. row: P.

3rd row: K.2 tog., * k.2, w.f., k.3, w.f., k.2, k.3 tog.; rep. from * to last 9 sts., k.2, w.f., k.3, w.f., k.2, k.2 tog.

5th row: K.2 tog., * (k.1, w.f.) twice, k.3 tog., (w.f., k.1) twice, k.3 tog.; rep. from * to last 9 sts., (k.1, w.f.) twice, k.3 tog., (w.f., k.1) twice, k.2 tog.

7th row: K.2 tog., * w.f., k.7, w.f., k.3 tog.; rep. from * to last 9 sts., w.f., k.7, w.f., k.2 tog.

9th row: * K.1, (k.1, w.f., k.3 tog., w.f.) twice, k.1; rep. from * to last st., k.1.



This woman's attractive twin set, with lace-stitch panels, may be made from the detailed instructions given on page 434. Note that the dart shapings are worked in with the panels for a tailored fit.



*The man's dark sweater is made of wool and has cable and
 ribbed cuffs, waistband and hem. It is shown as for a golfer when winds
 blow cold. For more information, see page 411.*

11th row: P.

12th row: K.

These 12 rows form the patt. (344).

FLORAL MESH STITCH

Cast on a multiple of 12 sts. plus 1 st.

1st row: * P.1, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l., p.2, k.3, p.1; rep. from * to last st., p.1.

2nd row: * K.2, p.3, k.2, p.5; rep. from * to last st., k.1.

3rd row: * P.1, k.1, w.f., k.3 tog., w.f., k.1, p.2, k.3, p.1; rep. from * to last st., p.1.

4th row: As 2nd row.

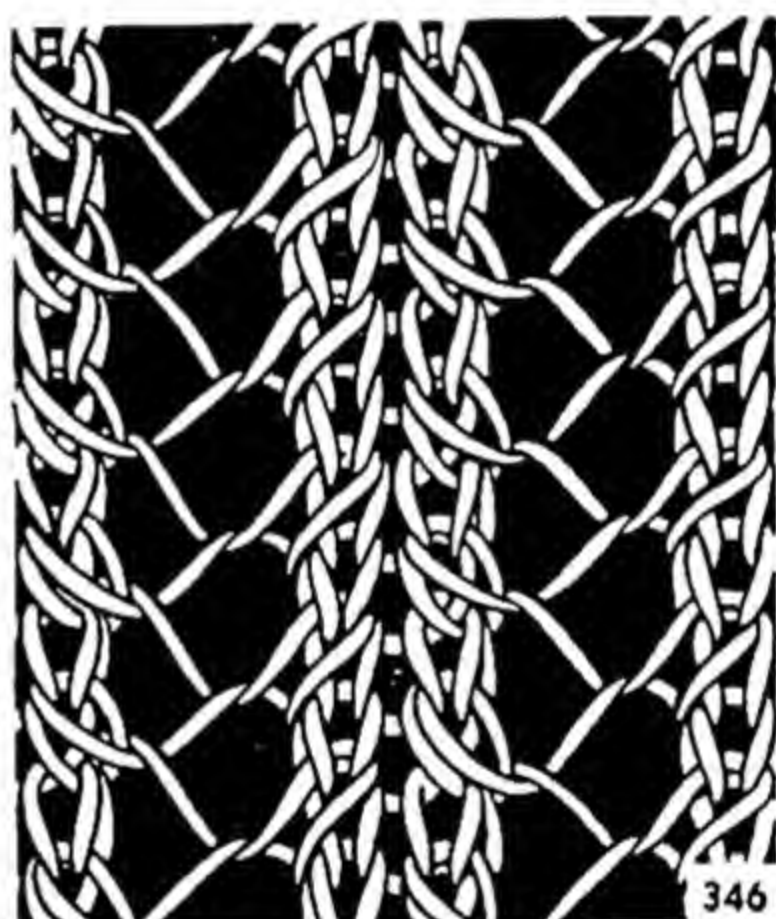
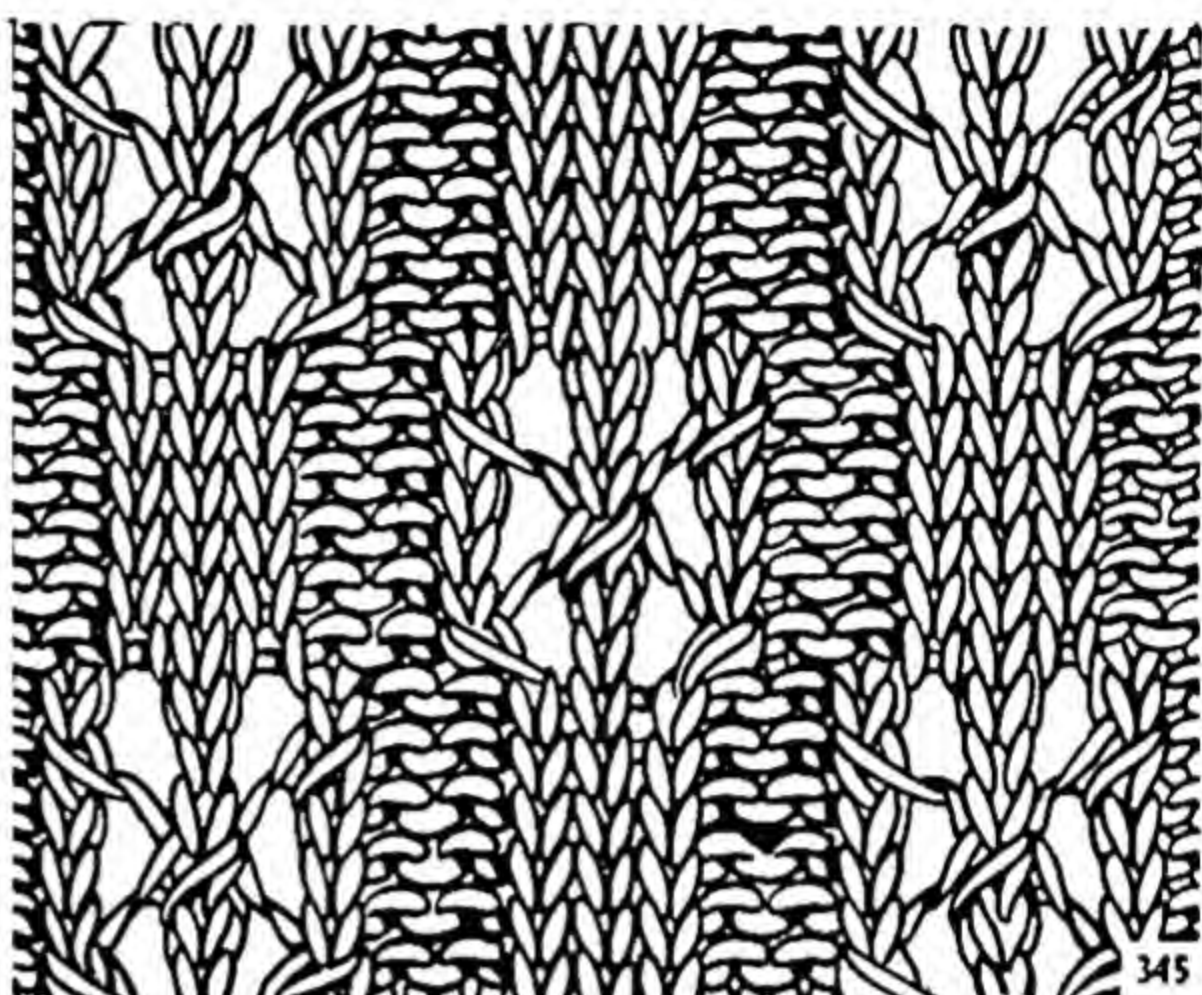
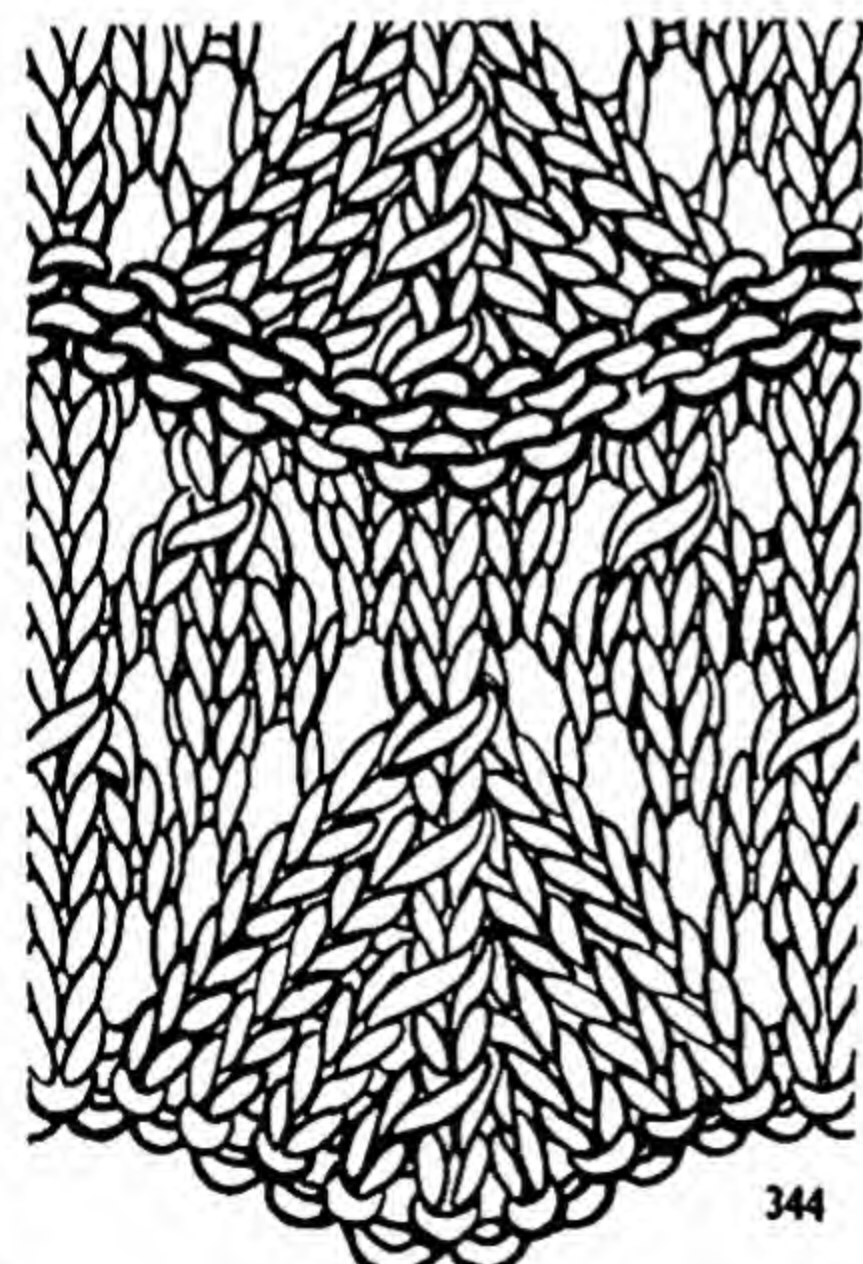
5th row: As 1st row.

6th row: As 2nd row.

7th row: * P.2, k.3, p.2, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l.; rep. from * to last st., p.1.

8th row: K.1, * p.5, k.2, p.3, k.2; rep. from * to end.

9th row: * P.2, k.3, p.2, k.1, w.f., k.3



tog., w.f., k.1; rep. from * to last st., p.1.

10th row: As 8th row.

11th row: * P.2, k.3, p.2, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l.; rep. from * to last st., p.1.

12th row: As 8th row.

These 12 rows form the patt. and are repeated throughout for (345).

LATTICE MESH STITCH

Cast on a multiple of 4 sts.

1st row: * K.2, w.f., k.2 tog. t.b.l.; rep. from * to end.

2nd row: * P.2, w.r.n., p.2 tog.; rep. from * to end.

These 2 rows form the patt. (346).

LEAF MESH STITCH

Cast on a multiple of 10 sts. plus 1 st.

1st row: K.2 tog., * k.3, w.f., k.1, w.f., k.3, k.3 tog.; rep. from * to last 9 sts., k.3, w.f., k.1, w.f., k.3, sl.1, k.1, p.s.s.o.

2nd and every alt. row: P.

3rd row: K.2 tog., * k.2, w.f., k.3, w.f., k.2, k.3 tog.; rep. from * to last 9 sts., k.2, w.f., k.3, w.f., k.2, sl.1, k.1, p.s.s.o.

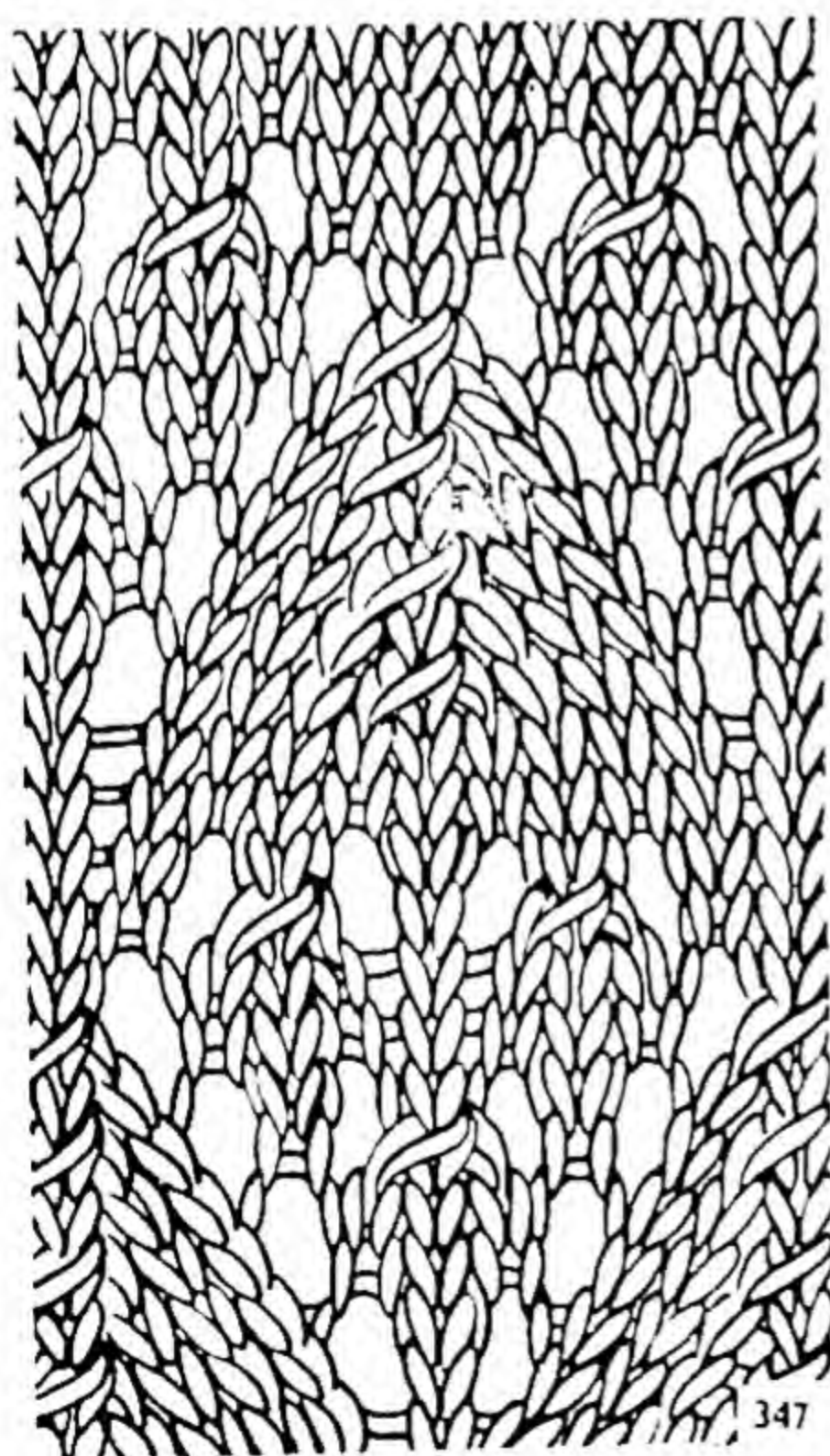
5th row: K.2 tog., * (k.1, w.f.) twice, k.3 tog., (w.f., k.1) twice, k.3 tog.; rep. from * to last 9 sts., (k.1, w.f.) twice, k.3 tog., (w.f., k.1) twice, sl.1, k.1, p.s.s.o.

7th row: K.2 tog., * w.f., k.7, w.f., k.3 tog.; rep. from * to last 9 sts., w.f., k.7, w.f., sl.1, k.1, p.s.s.o.

9th row: K.2, * (w.f., k.3 tog., w.f., k.1) twice, k.2; rep. from * to last 9 sts., (w.f., k.3 tog., w.f., k.1) twice, k.1.

11th row: K.

13th row: * K.1, w.f., k.3, k.3 tog., k.3, w.f.; rep. from * to last st., k.1.



15th row: * K.2, w.f., k.2, k.3 tog., k.2, w.f., k.1; rep. from * to last st., k.1.

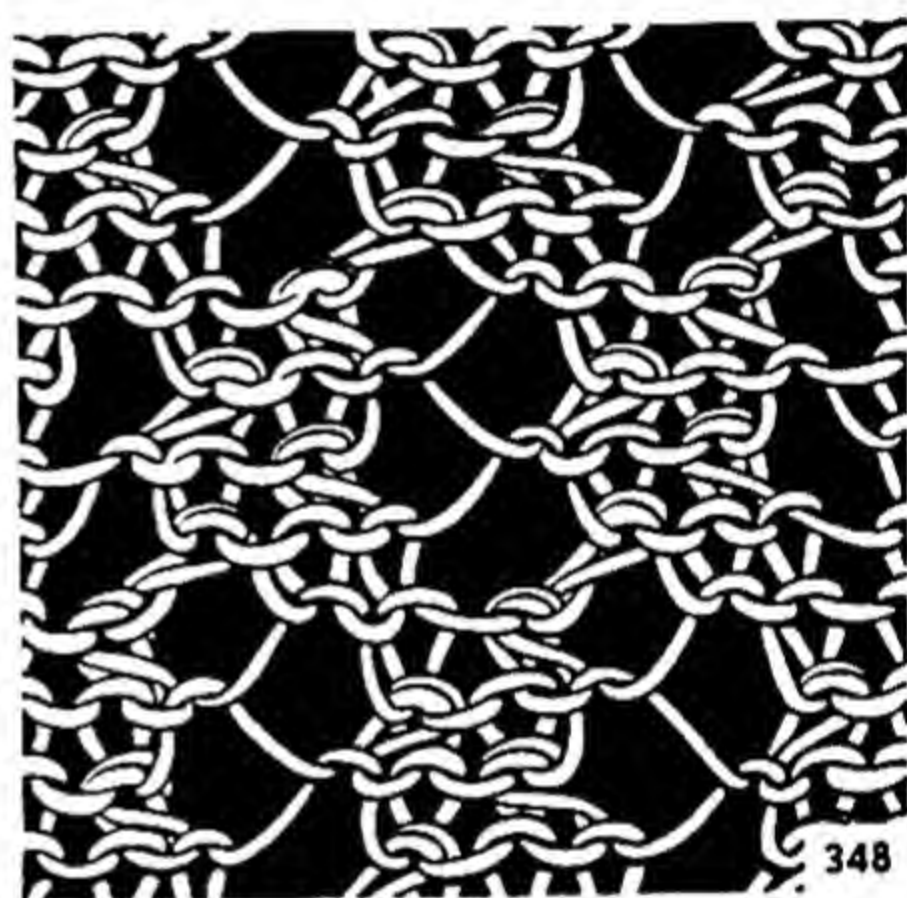
17th row: K.2 tog., * (w.f., k.1) twice, k.3 tog., (k.1, w.f.) twice, k.3 tog.; rep. from * to last 9 sts., (w.f., k.1) twice, k.3 tog., (k.1, w.f.) twice, sl.1, k.1, p.s.s.o.

19th row: * K.4, w.f., k.3 tog., w.f., k.3; rep. from * to last st., k.1.

21st row: * K.1, w.f., k.3 tog., w.f., k.3, w.f., k.3 tog., w.f.; rep. from * to last st., k.1.

23rd row: K. 24th row: P.

These 24 rows form the patt. (347).



NET MESH STITCH

Cast on a multiple of 4 sts. plus 2 sts.

1st row: P.1, * p.2 tog., w.r.n., p.2; rep. from * to last st., p.1.

2nd row: K.1, * k.2 tog. t.b.l., w.f., k.2; from * to last st., k.1.

3rd row: P.1, * P.2 tog., w.r.n., p.2; rep. from * to last st., p.1.

4th row: K.1, * k.2 tog. t.b.l., w.f., k.2; rep. from * to last st., k.1.

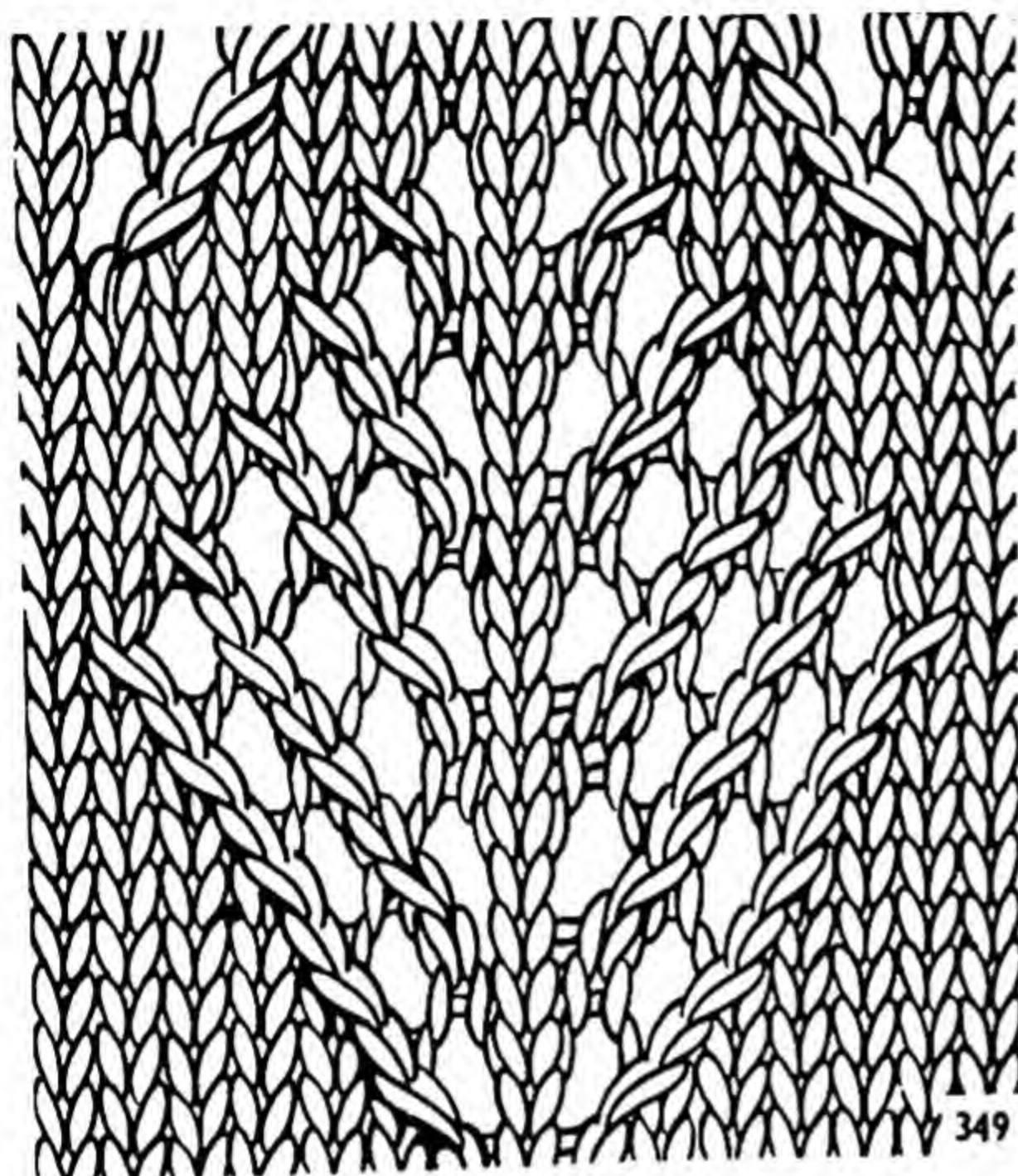
5th row: P.1, * p.2, p.2 tog., w.r.n.; rep. from * to last st., p.1.

6th row: K.1, * k.2, k.2 tog. t.b.l., w.f.; rep. from * to last st., k.1.

7th row: P.1, * p.2, p.2 tog., w.r.n.; rep. from * to last st., p.1.

8th row: K.1, * k.2, k.2 tog. t.b.l., w.f.; rep. from * to last st., k.1.

These 8 rows form the patt. (348).



PINE TREE MESH STITCH

Cast on a multiple of 14 sts. plus 1 st.

1st row: * K.1, w.f., sl.1, k.1, p.s.s.o., k.9, k.2 tog., w.f.; rep. from * to last st., k.1.

2nd and every alt. row: P.

3rd row: * K.2, w.f., sl.1, k.1, p.s.s.o., k.7, k.2 tog., w.f., k.1; rep. from * to last st., k.1.

5th row: * K.1, (w.f., sl.1, k.1, p.s.s.o.) twice, k.5, (k.2 tog., w.f.) twice; rep. from * to last st., k.1.

7th row: * K.2, (w.f., sl.1, k.1, p.s.s.o.) twice, k.3, (k.2 tog., w.f.) twice, k.1; rep. from * to last st., k.1.

9th row: * K.1, (w.f., sl.1, k.1, p.s.s.o.) 3 times, k.1, (k.2 tog., w.f.) 3 times; rep. from * to last st., k.1.

11th row: * K.2, (w.f., sl.1, k.1, p.s.s.o.) twice, k.3, (k.2 tog., w.f.) twice, k.1; rep. from * to last st., k.1.

13th row: As 5th row.

15th row: As 3rd row.

17th row: * K.1, w.f., k.2 tog., k.2, k.2 tog., w.f., k.1, w.f., sl.1, k.1, p.s.s.o.,

k.2, k.2 tog., w.f.; rep. from * to last st., k.1.

19th row: * K.4, k.2 tog., w.f., k.3, w.f., sl.1, k.1, p.s.s.o., k.3; rep. from * to last st., k.1.

21st row: * K.3, (k.2 tog., w.f.) twice, k.1, (w.f., sl.1, k.1, p.s.s.o.) twice, k.2; rep. from * to last st., k.1.

23rd row: * K.2, (k.2 tog., w.f.) twice, k.3, (w.f., sl.1, k.1, p.s.s.o.) twice, k.1; rep. from * to last st., k.1.

25th row: * K.1, (k.2 tog., w.f.) 3 times, k.1, (w.f., sl.1, k.1, p.s.s.o.) 3 times; rep. from * to last st., k.1.

27th row: As 23rd row.

29th row: As 21st row.

31st row: As 19th row.

33rd row: * K.1, w.f.,

sl.1, k.1, p.s.s.o., k.2, k.2 tog., w.f., k.1, w.f., sl.1, k.1, p.s.s.o., k.2, k.2 tog., w.f., rep. from * to last st., k.1.

34th row: P.

Rows 3 to 34 incl. form the patt. and are repeated throughout for (349).

SQUARED MESH STITCH

Cast on a multiple of 8 sts. plus 4 sts.

1st row: K.1, * w.f., sl.1, k.1, p.s.s.o., k.6; rep. from * to last 3 sts., w.f., sl.1, k.1, p.s.s.o., k.1.

2nd and every alt. row: P.

3rd row: K.1, * sl.1, k.1, p.s.s.o., w.f., k.6; rep. from * to last 3 sts., sl.1, k.1, p.s.s.o., w.f., k.1.

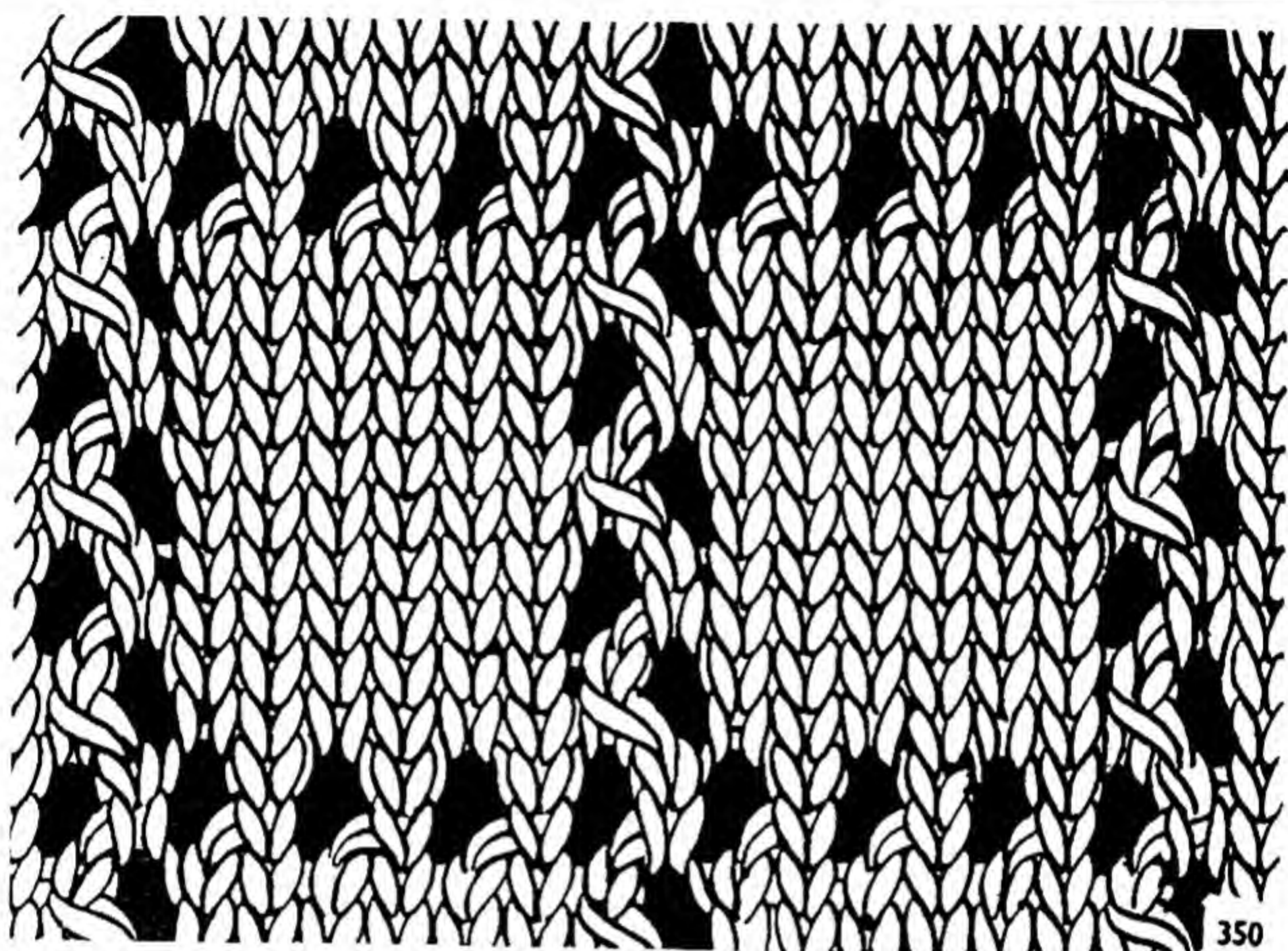
4th row: P.

5th to 10th rows: Rep. rows 1 to 4 incl. once, then 1st and 2nd rows once.

11th row: K.1, * sl.1, k.1, p.s.s.o., w.f.; rep. from * to last st., k.1.

12th row: P.

These 12 rows form the patt. and are repeated throughout for (350).



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TREFOIL MESH STITCH

Cast on a multiple of 8 sts. plus 2 sts.

1st row: K.1, * k.2, k.2 tog., w.f., k.4; rep. from * to last st., k.1.

2nd row: P.

3rd row: K.1, * k.1, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.l., k.2; rep. from * to last st., k.1.

4th row: K.1, * k.2, p.5, k.1; rep. from * to last st., k.1.

5th row: P.1, * p.1, k.5, p.2; rep. from * to last st., p.1.

6th row: As 4th row.

7th row: K.1, * k.6, k.2 tog., w.f.; rep. from * to last st., k.1.

8th row: P.

9th row: K.1, * w.f., k.2 tog. t.b.l., k.3, k.2 tog., w.f., k.1; rep. from * to last st., k.1.

10th row: P.1, * p.3, k.3, p.2; rep. from * to last st., p.1.

11th row: K.1, * k.2, p.3,

k.3; rep. from * to last st., k.1.

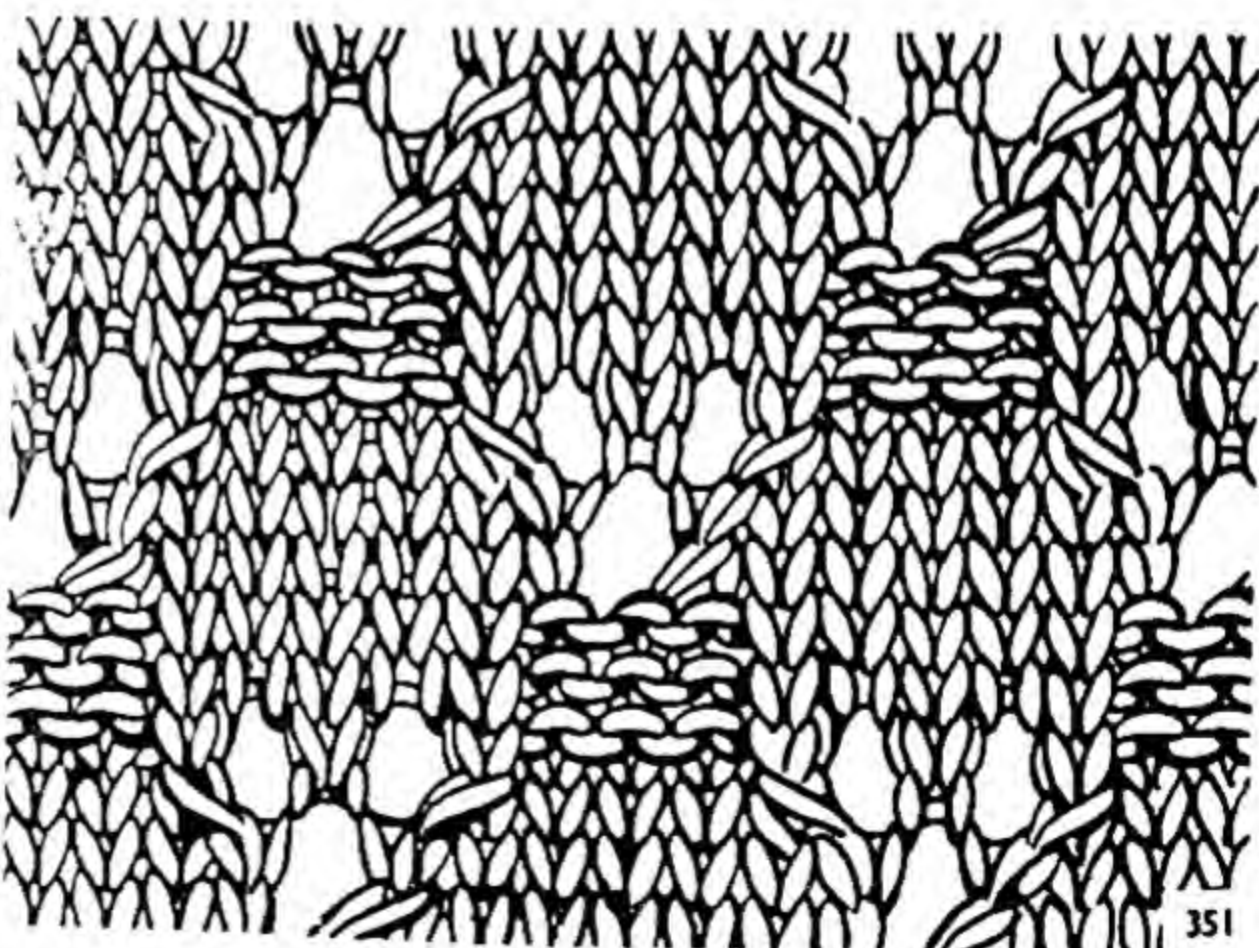
12th row: As 10th row.

These 12 rows form the patt. and are repeated throughout for (351).

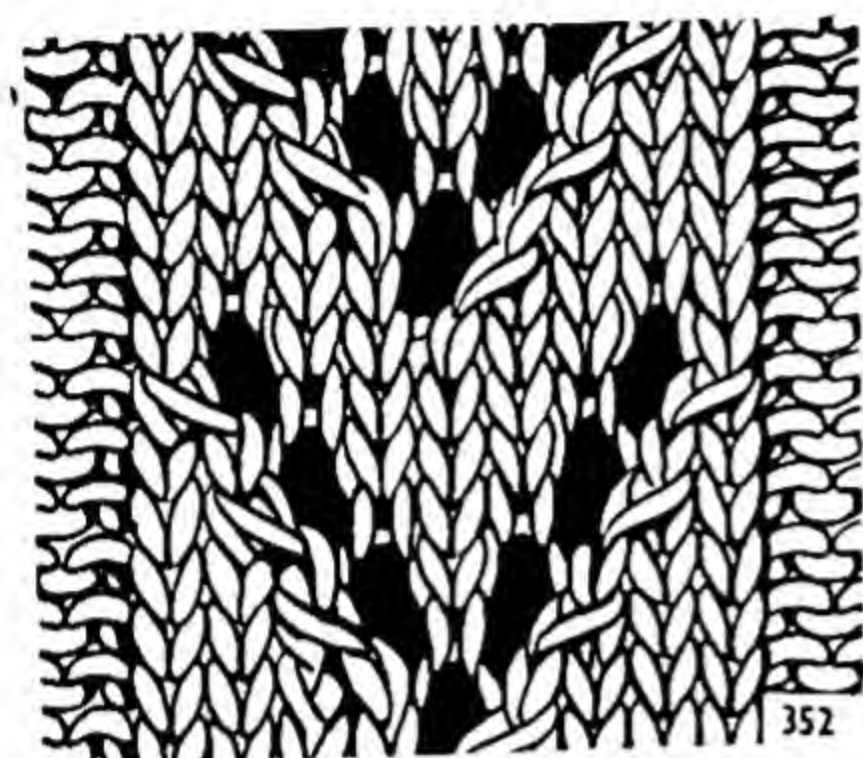
VANDYKE AND RIB MESH STITCH

Cast on a multiple of 12 sts. plus 1 st.

1st row: * P.2, k.3, k.2 tog., w.f., k.4, p.1; rep. from * to last st., p.1.



351



2nd and every alt. row: K.1, * k.1, p.9, k.2; rep. from * to end.

3rd row: * P.2, k.2, k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.1., k.2, p.1; rep. from * to last st., p.1.

5th row: * P.2, k.1, k.2 tog., w.f., k.3, w.f., k.2 tog. t.b.1., k.1, p.1; rep. from * to last st., p.1.

7th row: * P.2, k.2 tog., w.f., k.5, w.f., k.2 tog. t.b.1., p.1; rep. from * to last st., p.1.

8th row: As 2nd row.

These 8 rows form the patt. (352).

MID-EUROPEAN COLOUR KNITTING

It is doubtful if there has been a great deal of original colour knitting in the mid-European countries. The few examples which survive in museums reflect the embroidery tradition of the country and are undoubtedly knitted designs based on older embroidered specimens. There is a much freer use of colour than in the Scandinavian knitting (page 170), in fact the work seems to be the spontaneous life flow of a peasant people who have embodied in their culture all the gaiety of a folk tradition.

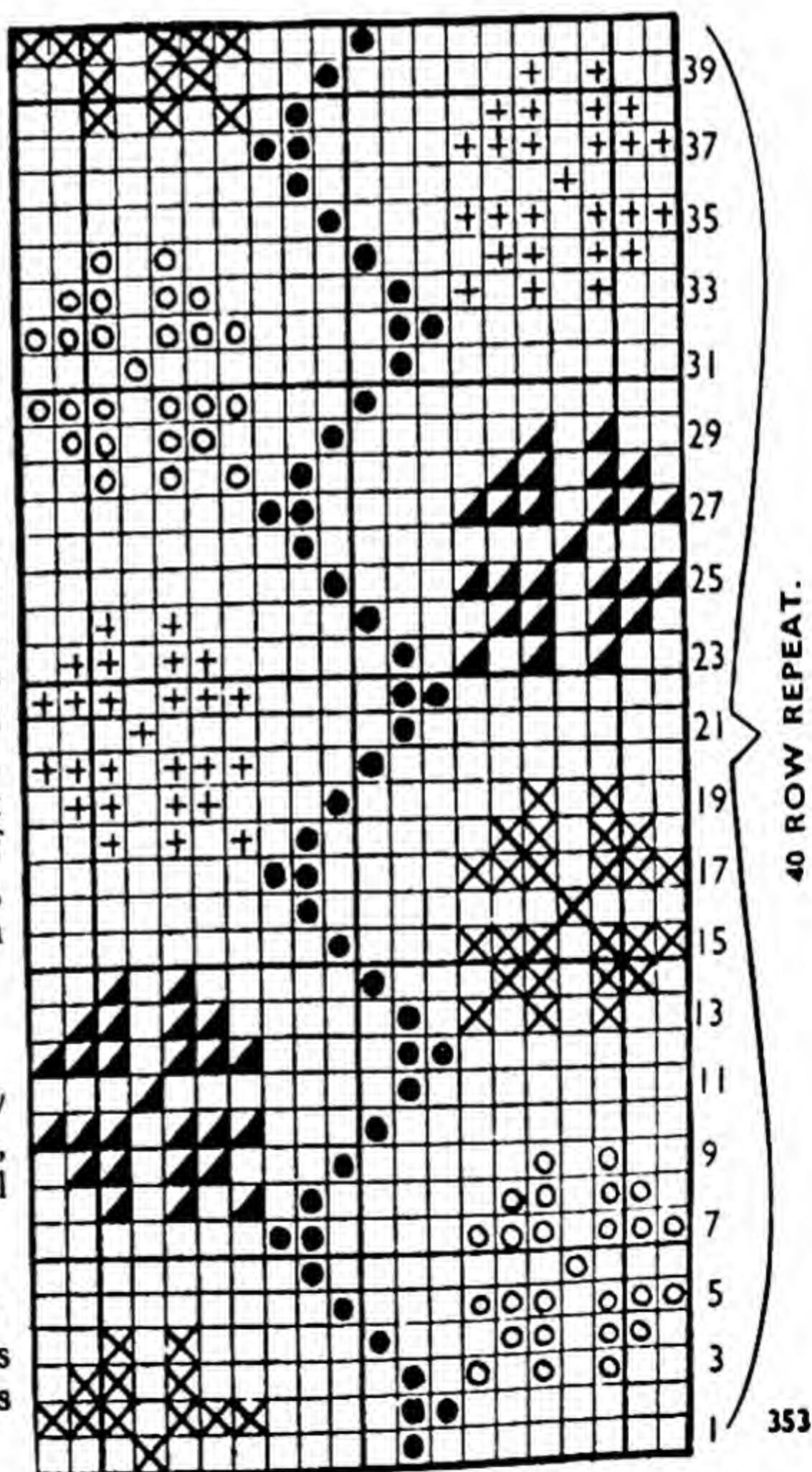
The knitting is carried out on the same basis as that of Scandinavia, using borders, motifs and seedings, which are worked from charts.

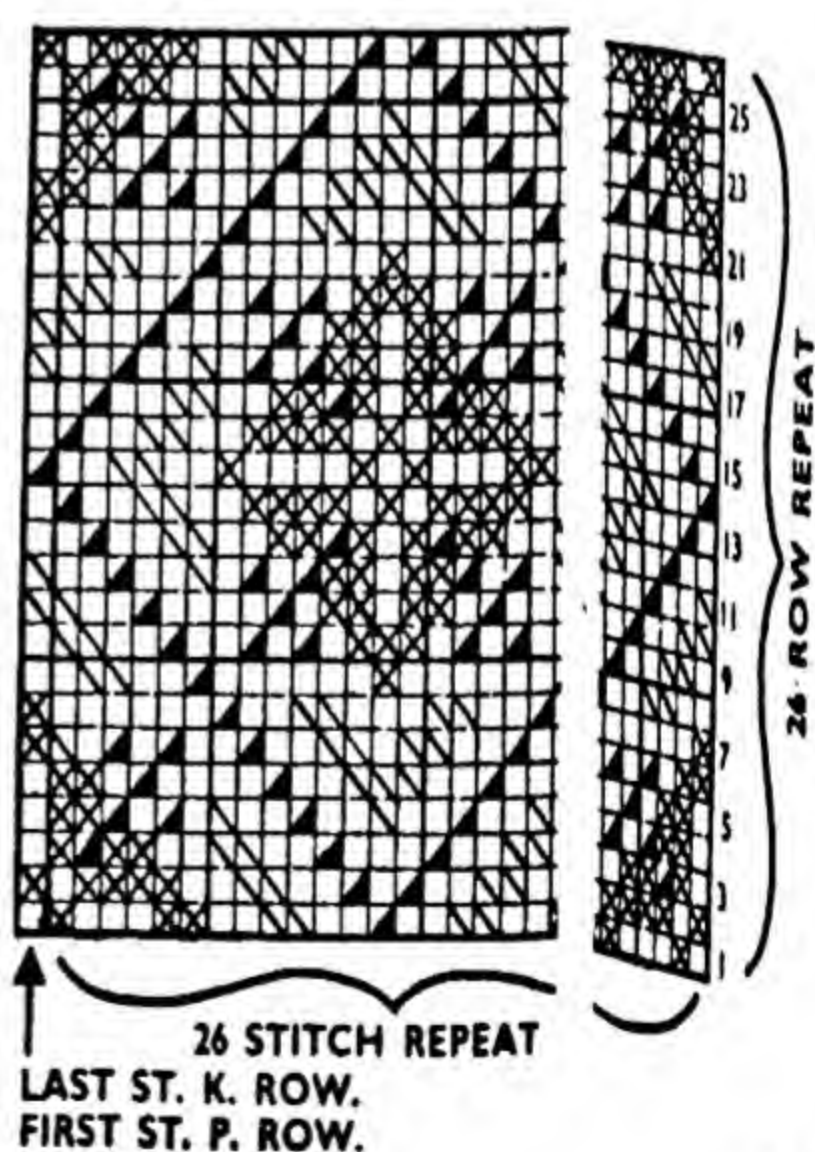
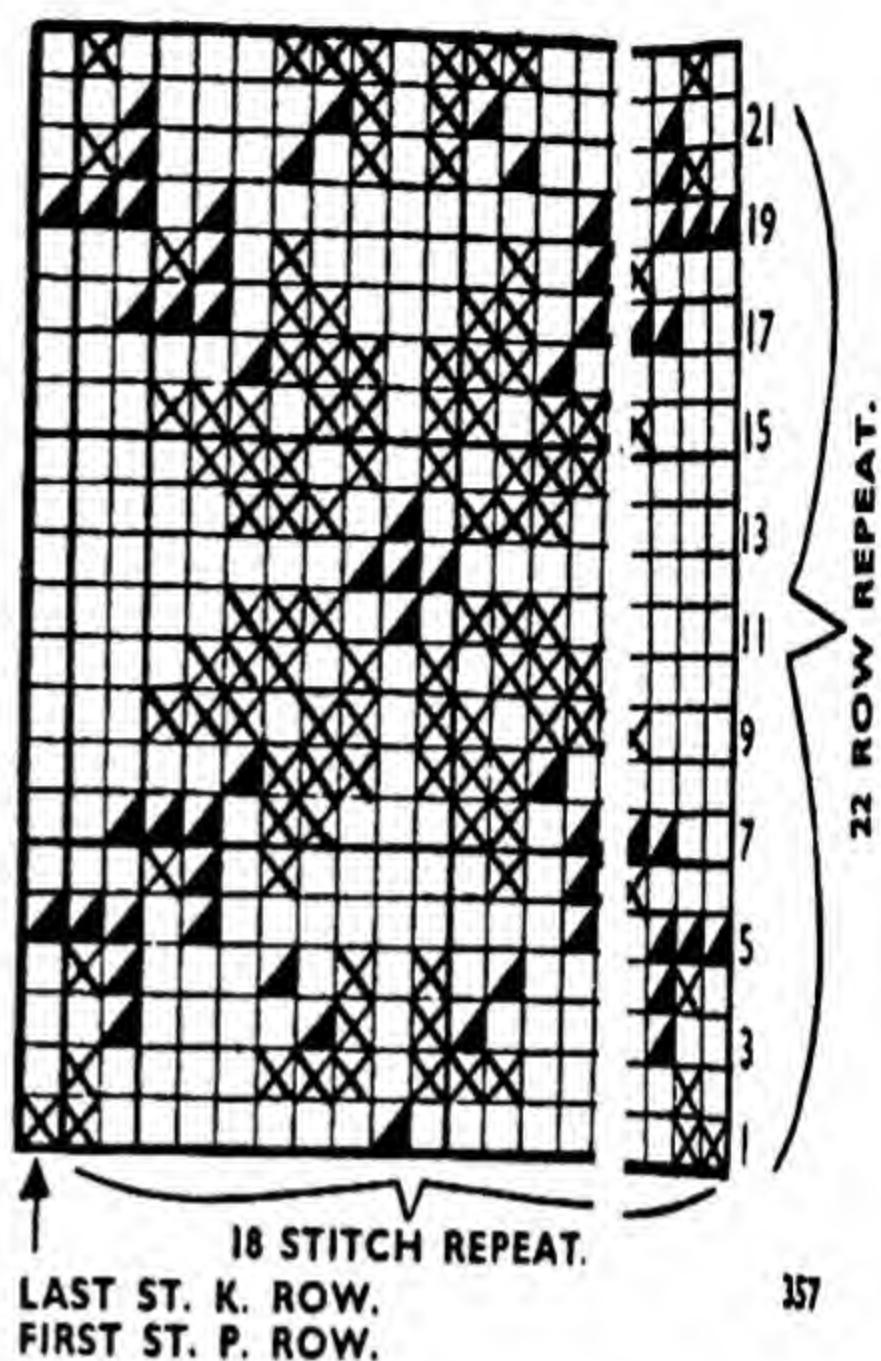
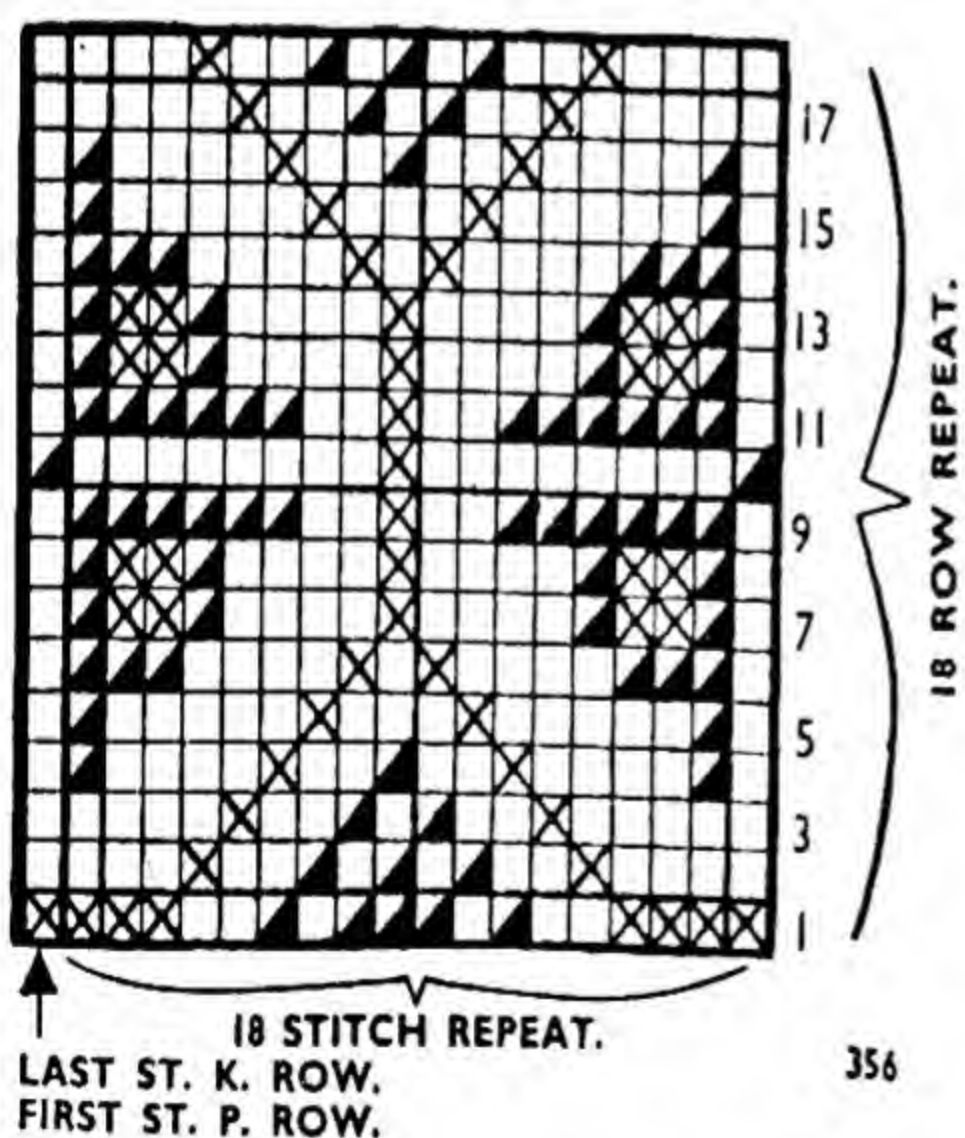
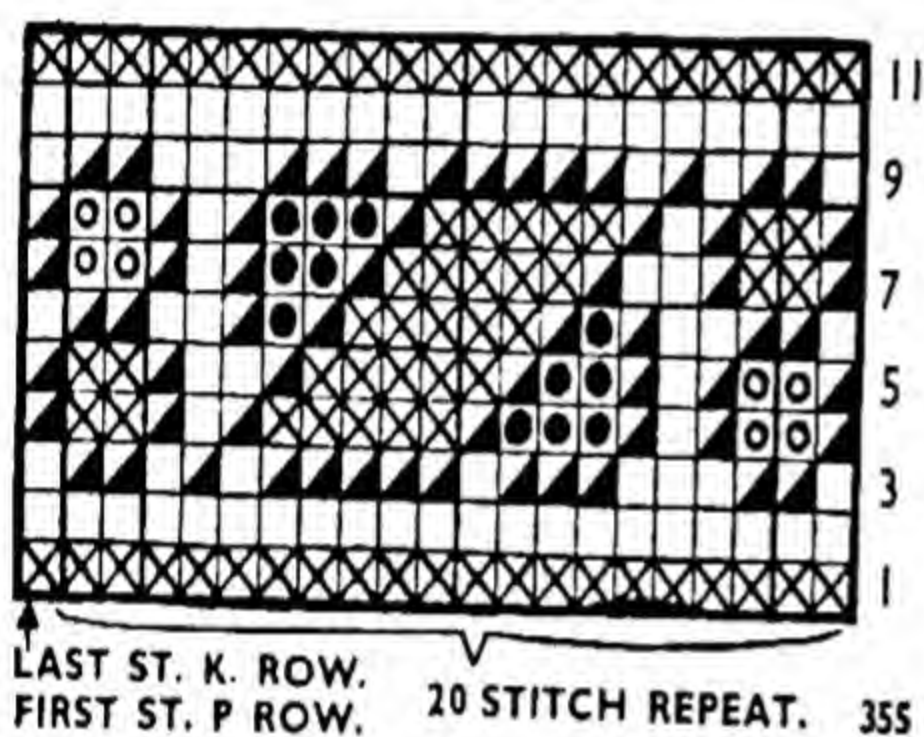
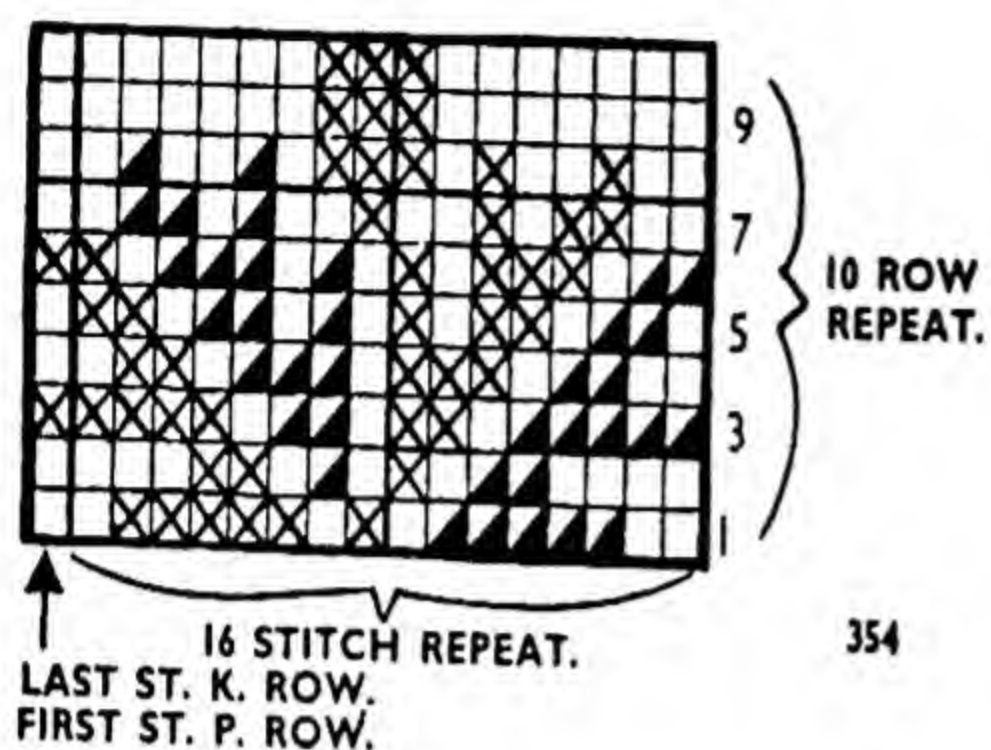
BORDERS

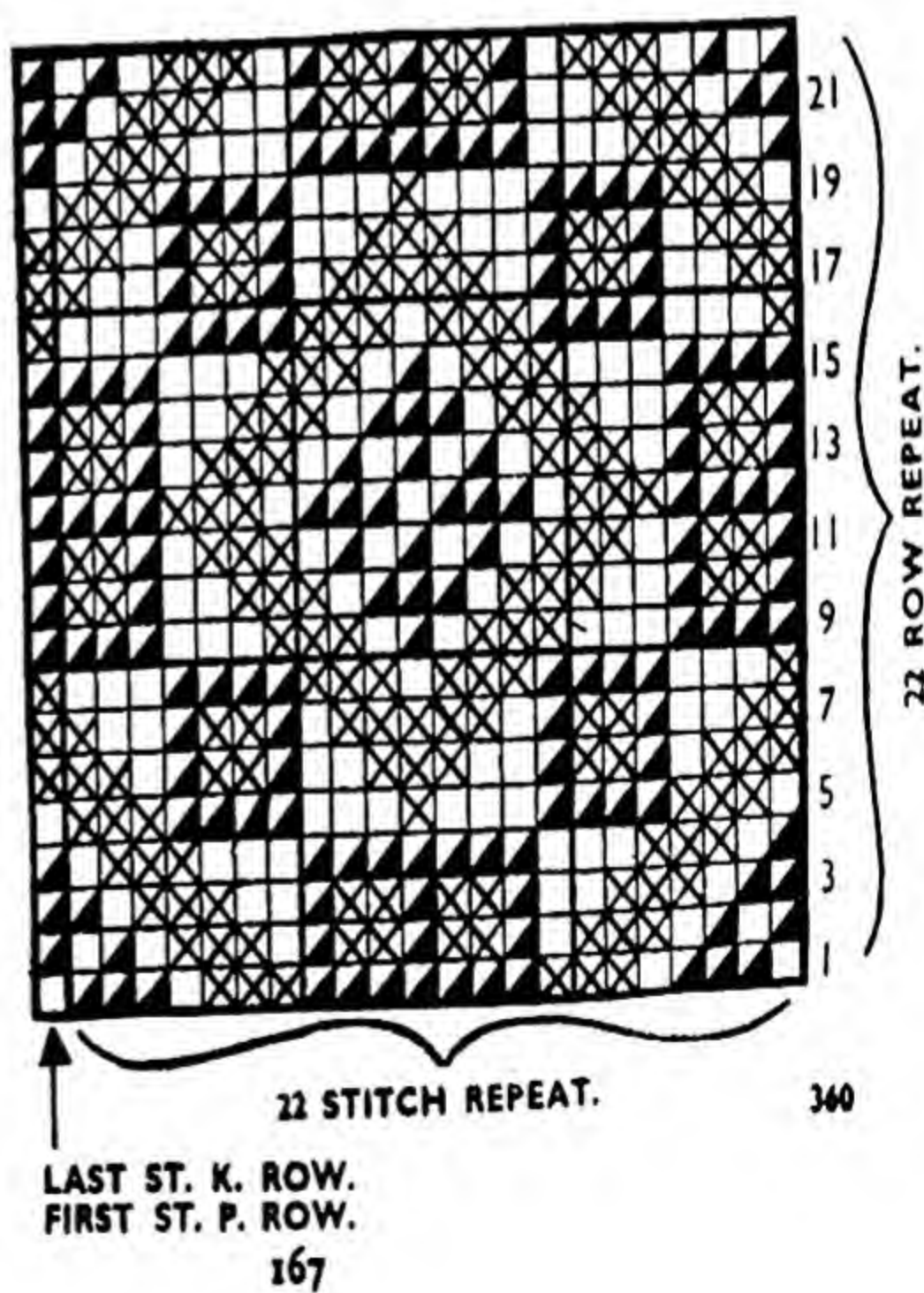
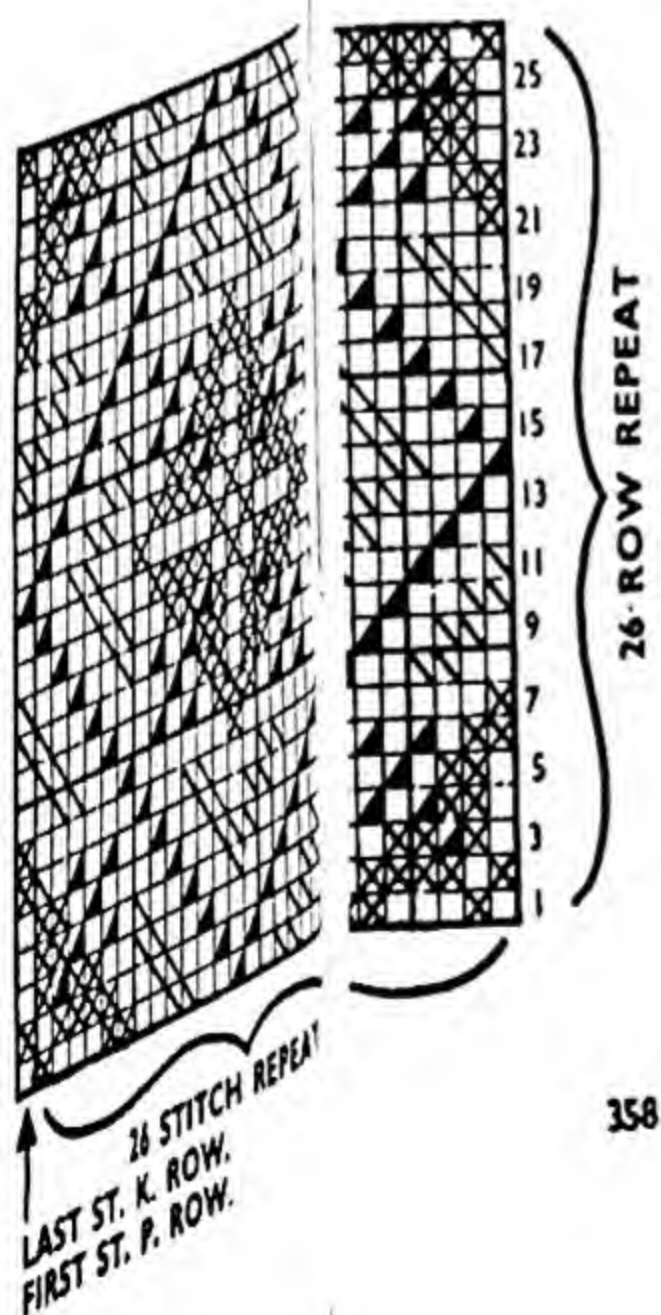
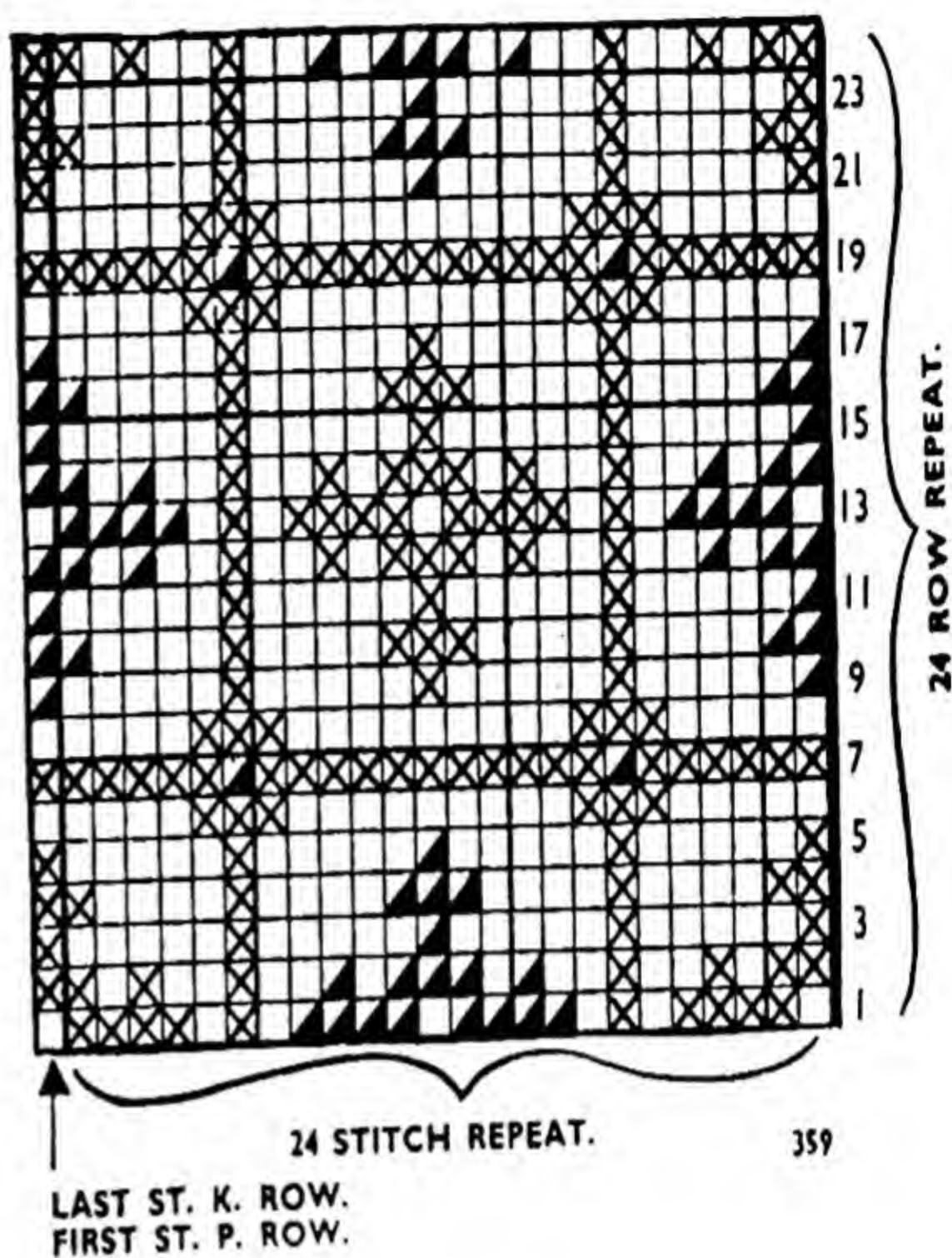
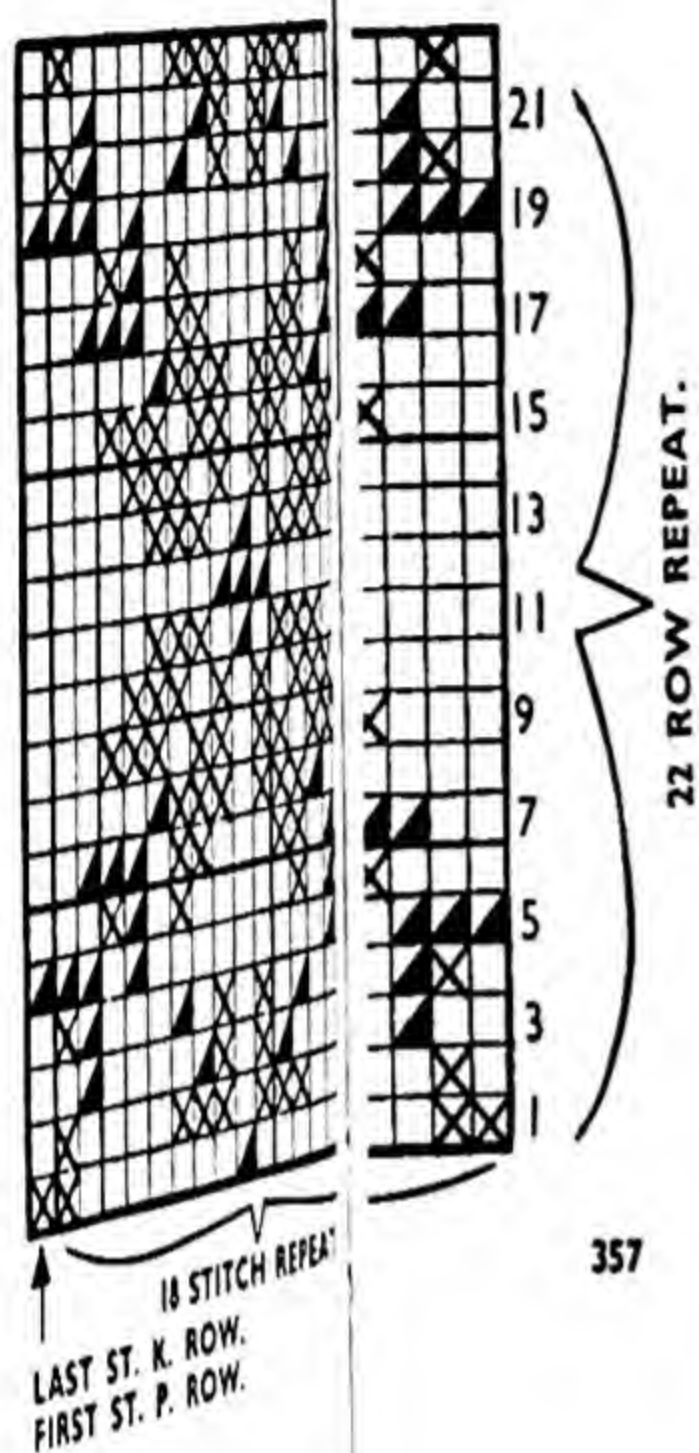
Charts (353 and 354) show designs for vertical borders, and (355) is a horizontal border design.

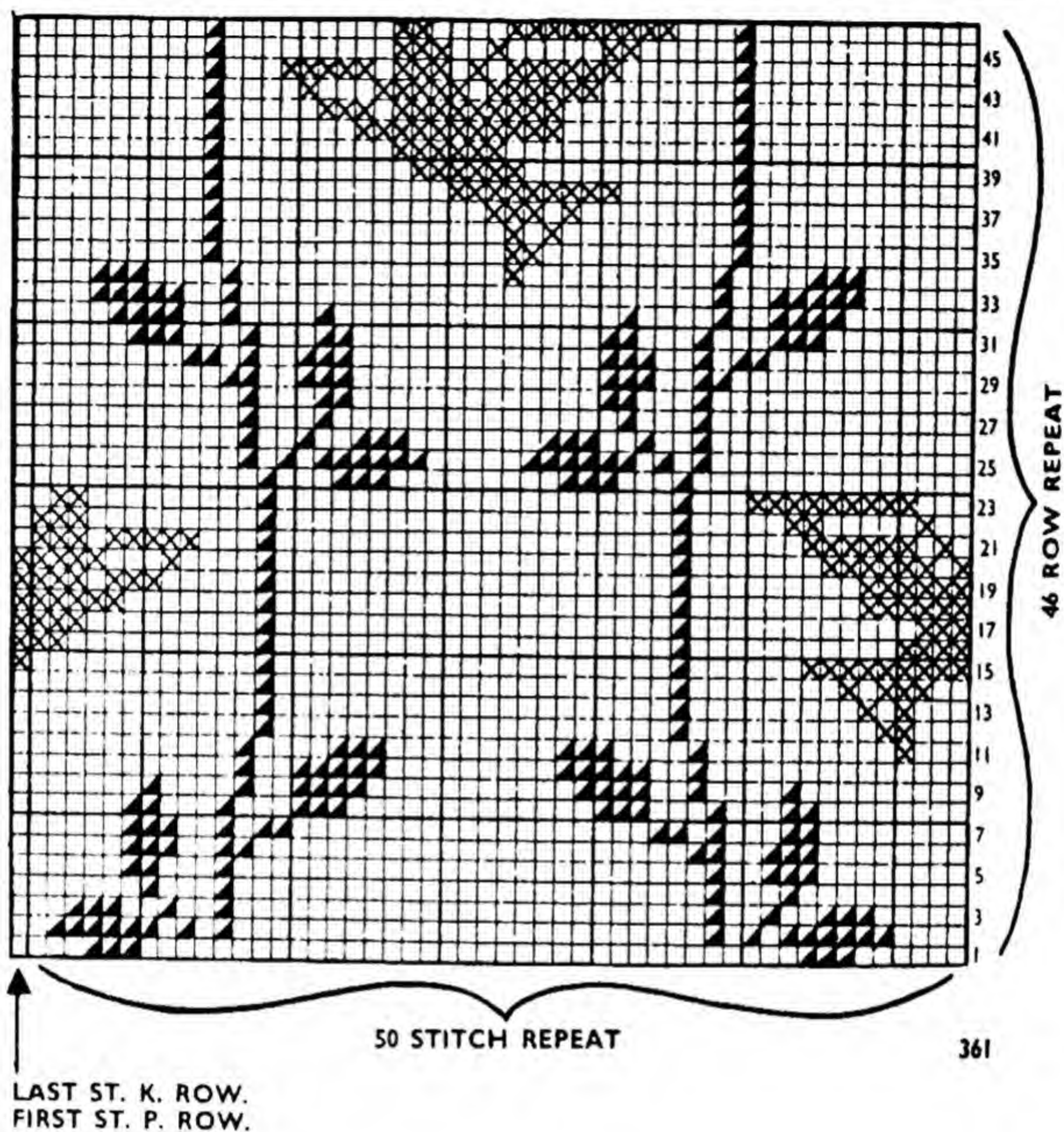
REPEATING PATTERNS

Interesting all-over designs may be worked from charts (356 to 361).





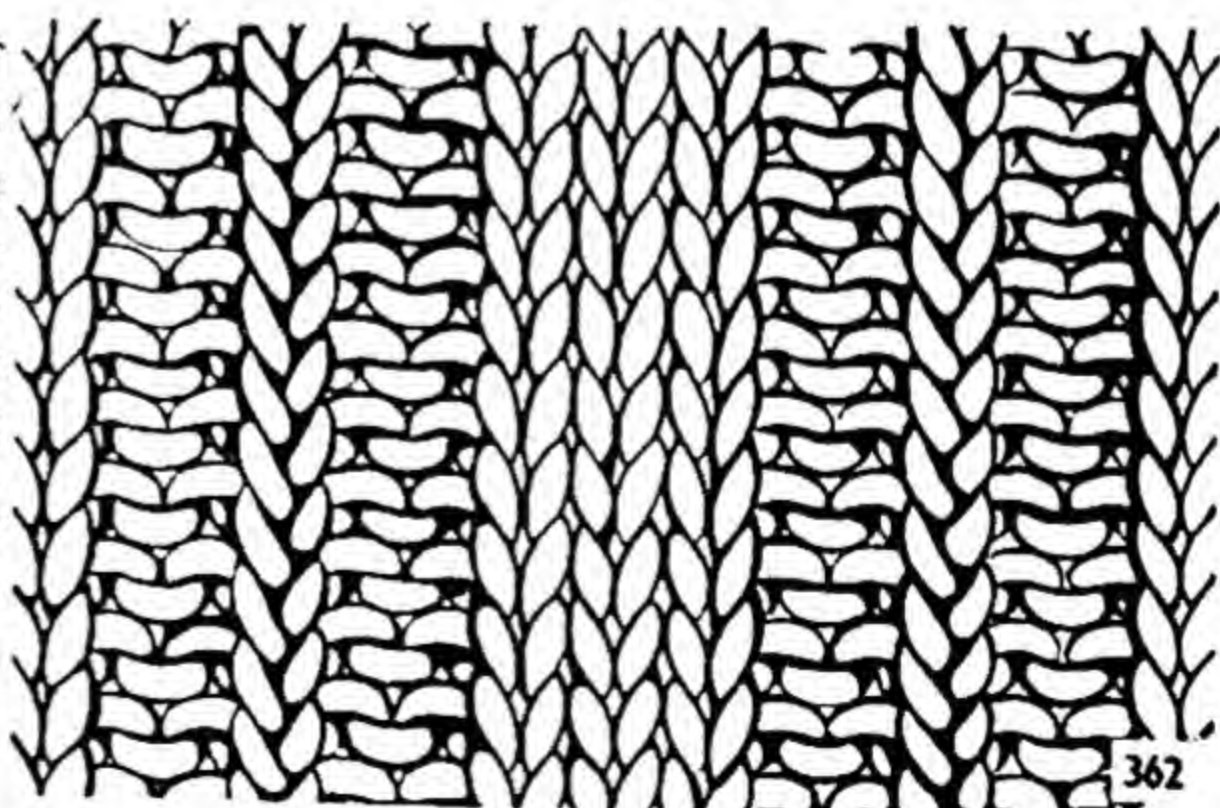




RIBBED PATTERNS

Once the principles of ribbed fabrics, as described on page 79, have been understood, an endless variety of fancy ribs can be created. Always cast on a multiple of the number of stitches required for each group of ribbing on the fabric.

Here are a few typical examples of fancy ribbed fabrics.



FANCY RIB PATTERN

Cast on a multiple of 8 sts.

1st row: * P.2, k. into back of next st., p.2, k.3; rep. from * to end.

2nd row: * P.3, k.2, p. into back of next st., k.2; rep. from * to end.

These 2 rows form the patt. (362).

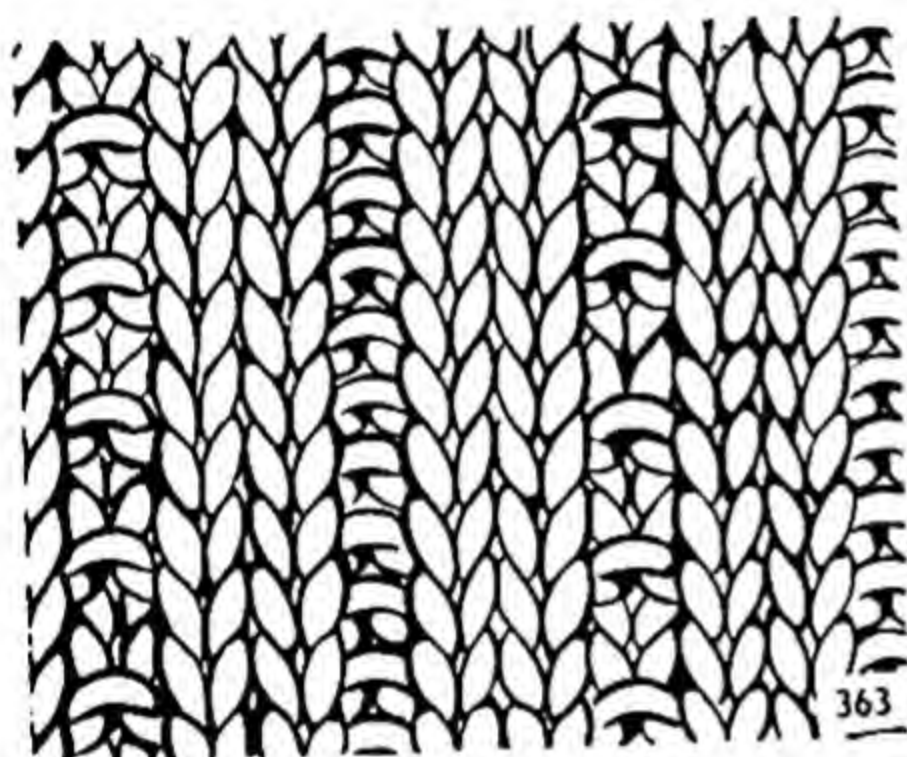
FANCY RIB PATTERN, VARIATION

Cast on a multiple of 9 sts.

1st row: * P.1, k.5, p.1, k.2; rep. from * to end.

2nd row: * P.2, k.1; rep. from * to end.

These 2 rows form the patt. (363).

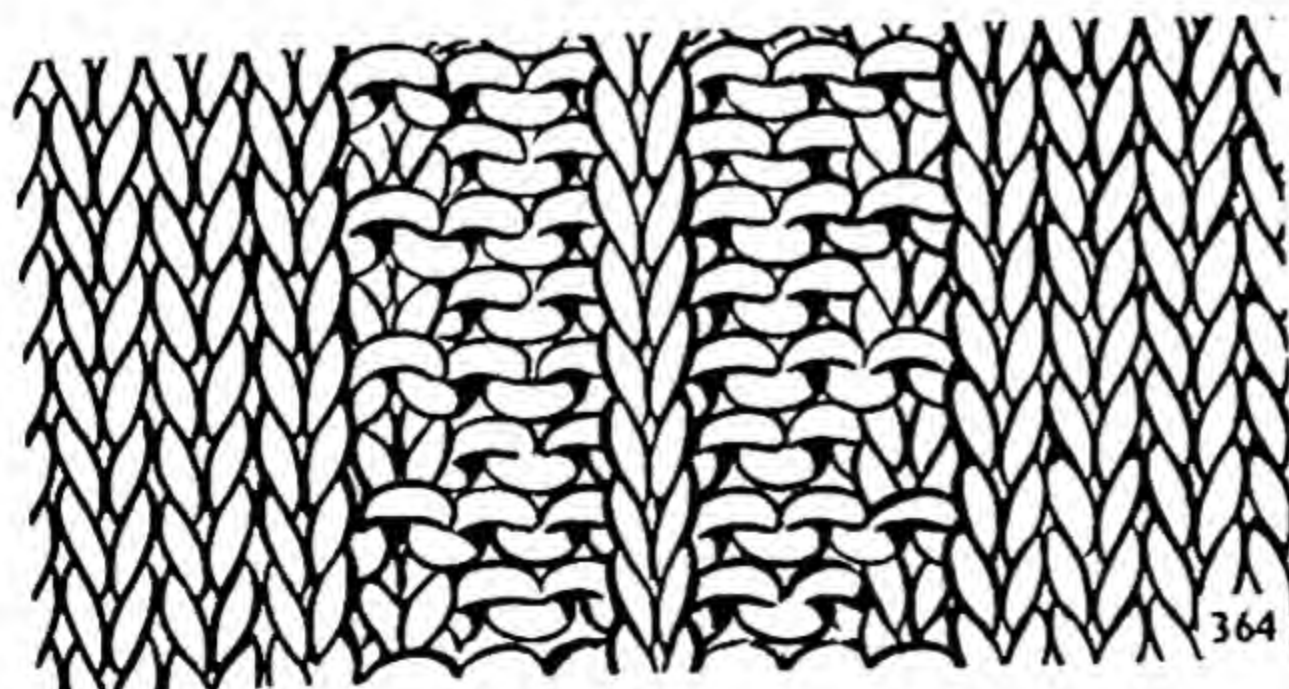
**FANCY RIB PATTERN, SECOND VARIATION**

Cast on a multiple of 11 sts.

1st row: * P.2, k.6, p.2, k.1; rep. from * to end.

2nd row: * P.1, k.3, p.4, k.3; rep. from * to end.

These 2 rows form the patt. (364).

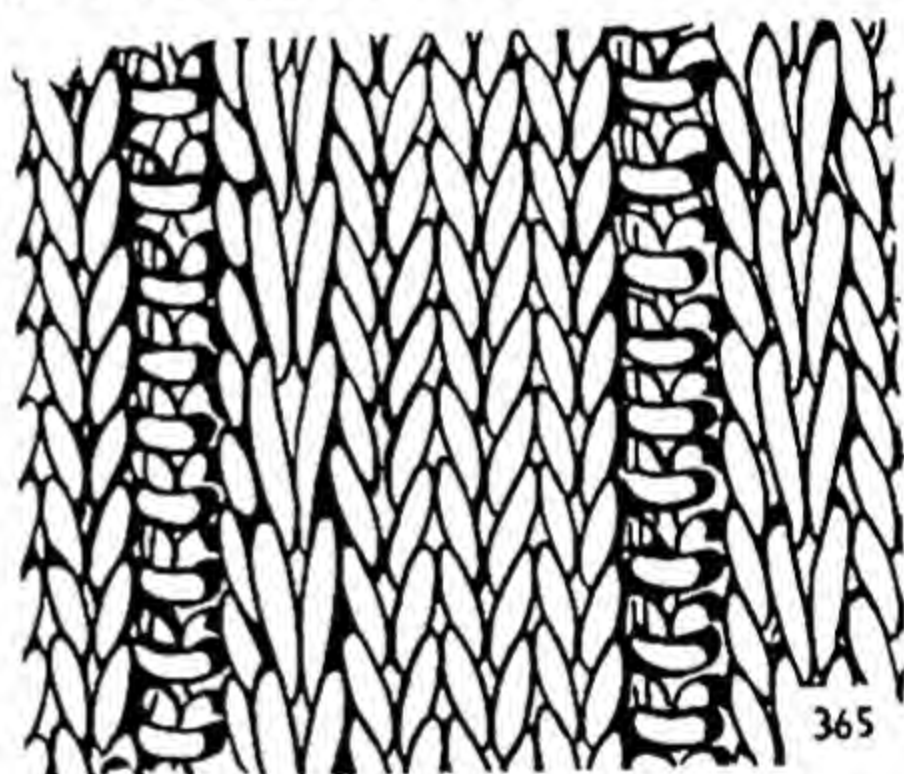


F*

PLEATED EFFECTS

These can be created in ribbed fabrics and they are ideal for knitted skirts. The principle used in a pleated rib is to slip a stitch purlwise on every alternate row in the broader part of the rib, this slip stitch gives a clearly defined "pleat edge" on one side of the broad rib. Usually it is the second stitch in, on the broad rib, that is slipped on every alternate row.

In working a ribbed skirt, if the pleating is to be slipped, i.e. if the lower edge of the skirt has a broad pleated rib finishing at the waist line with a narrower pleated rib, the decreasings, worked by k.2 tog., are always placed one stitch in from the opposite edge of the rib to the pleat edge.



The following are typical examples of pleated rib patterns:

PLEATED RIB

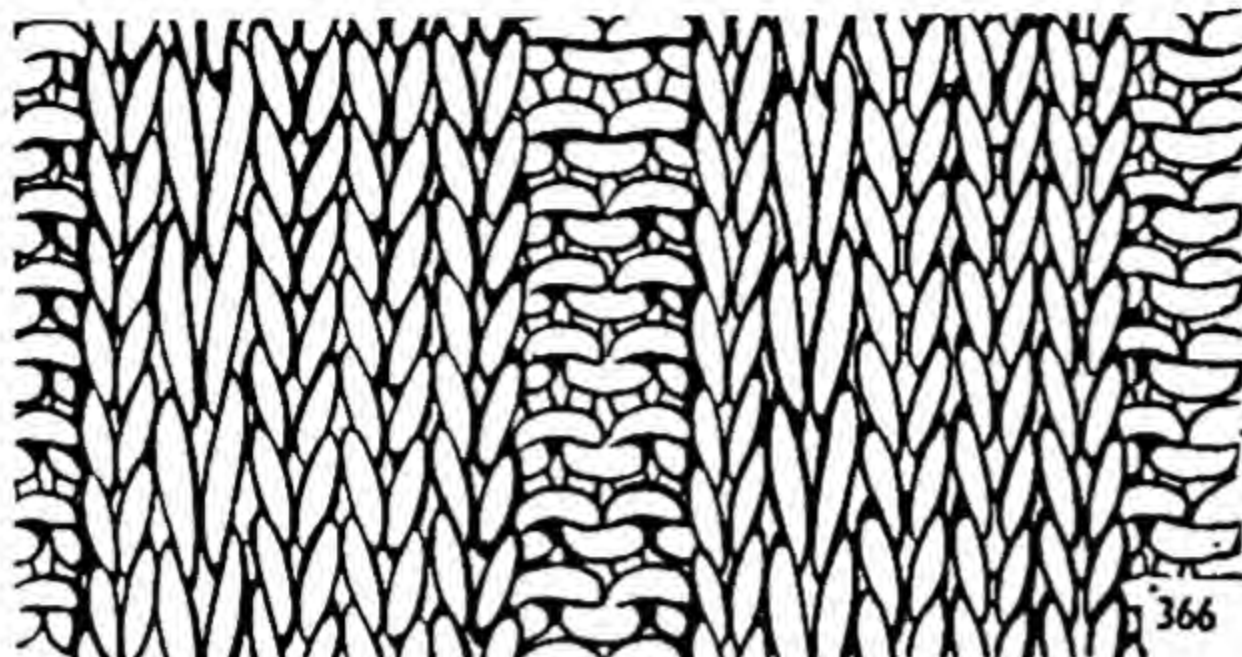
Cast on a multiple of 7 sts.

1st row: * K.3, keeping wool at back of work sl. 1 purlwise, k.1, p.2; rep. from * to end.

2nd row: * K.2, p.5; rep. from * to end.

These 2 rows form the patt. (365).

The effect when the fabric is extended is shown in (366).

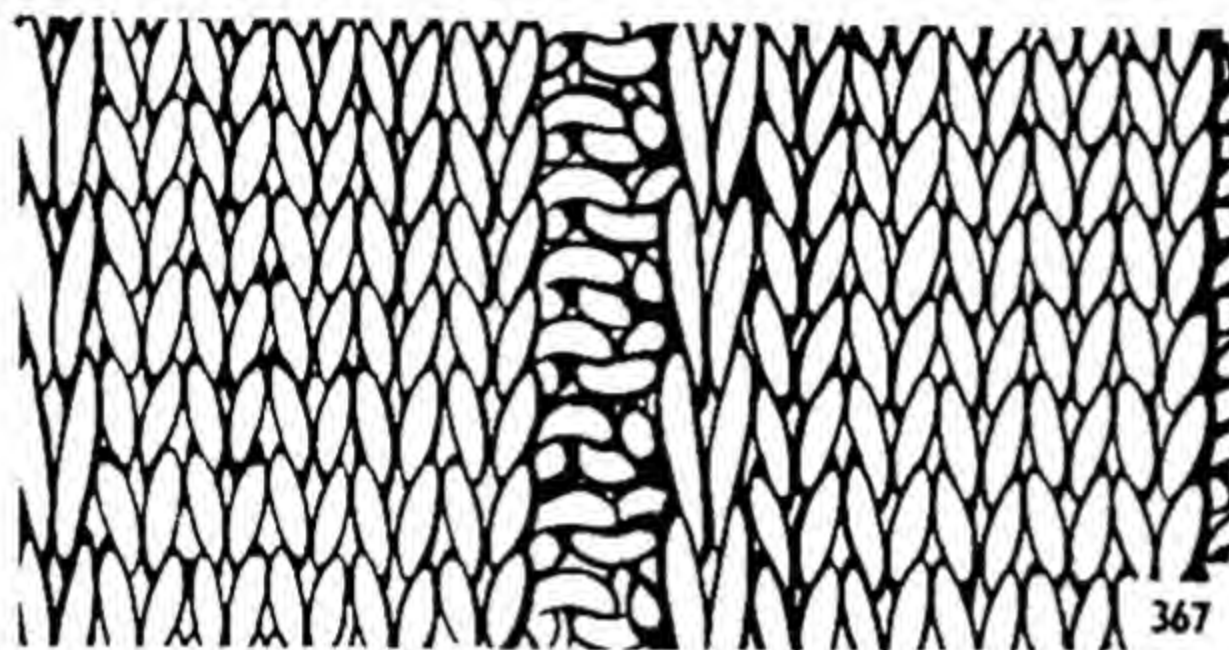
**PLEATED RIB
VARIATION**

Cast on a multiple of 9 sts.

1st row: * K.5, keeping wool at back of work sl.1 purlwise, k.1, p.2; rep. from * to end.

2nd row: * K.3, p.6; rep. from * to end.

These 2 rows form the patt. (367).

**PLEATED RIB,
SECOND VARIATION**

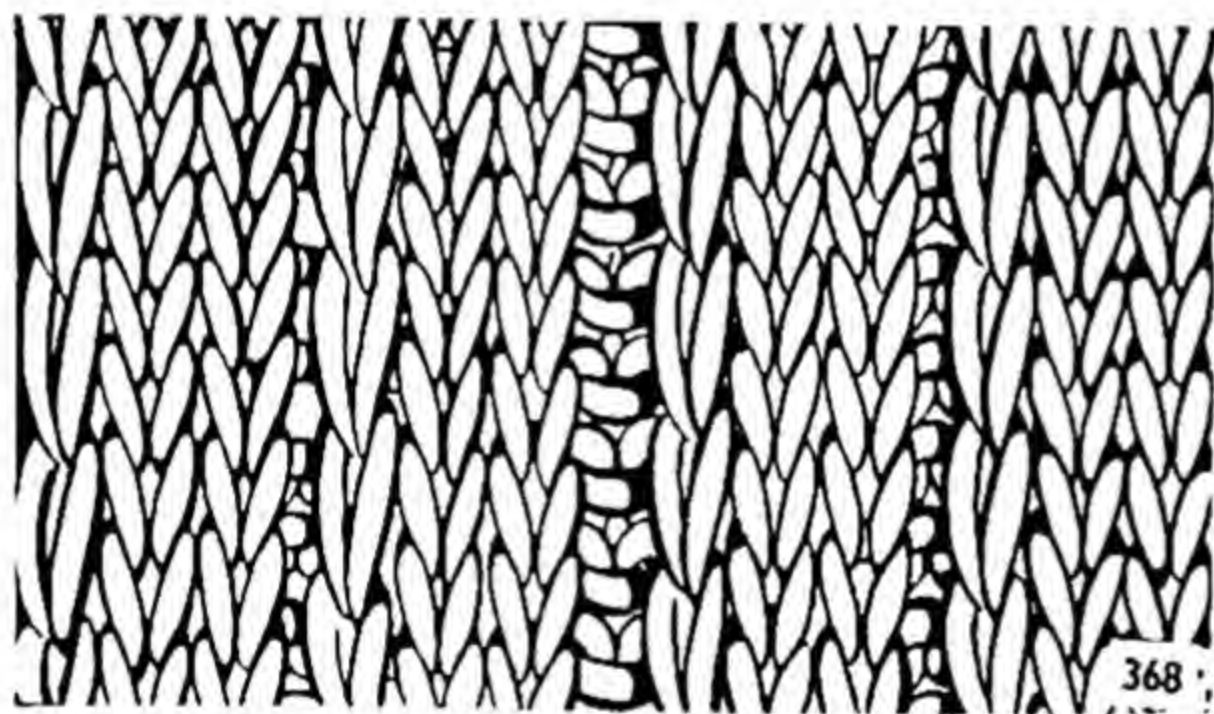
Cast on a multiple of 13 sts.

Special Note: In this pattern the slip stitch principle is worked on the edge stitch of the rib as this gives an accordion pleated effect.

1st row: * (K.2, keeping wool at back of work sl.1 purlwise, p.1) twice, k.2, keeping wool at back of work sl.1 purlwise, p.2; rep. from * to end.

2nd row: * K.2, (p.3, k.1) twice, p.3; rep. from * to end.

These 2 rows form the patt. (368).

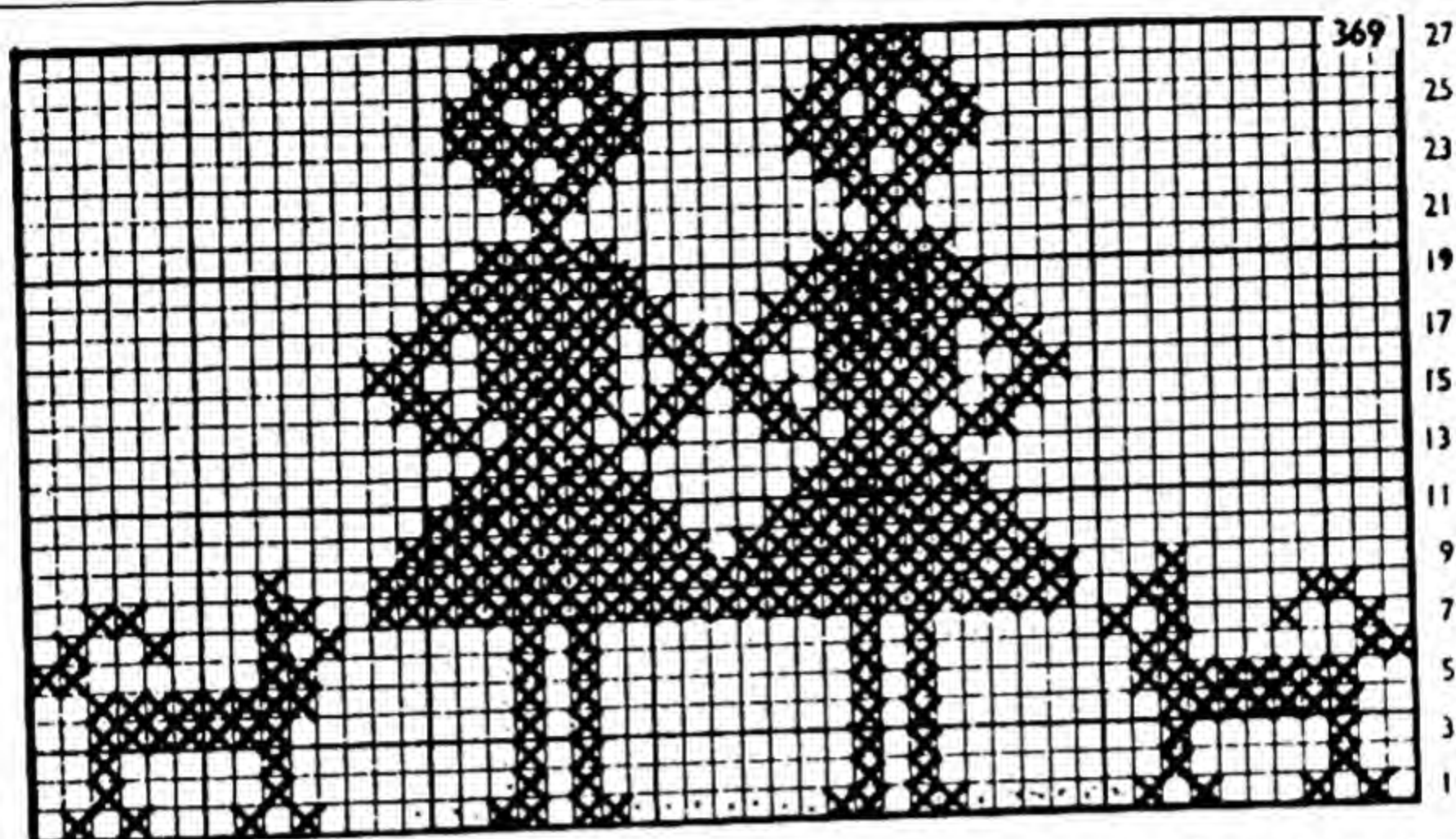


SCANDINAVIAN COLOUR KNITTING

Denmark, Sweden and Norway have a very fine heritage of colour knitting that sprang up among the peasant communities several centuries ago and which still flourishes today in parts of Scandinavia. Here we find very simple designs inspired by the natural surroundings.

Under this heading knitting from as far north as Finland and as far south as Denmark and the Faroes are grouped together, as all the countries within this

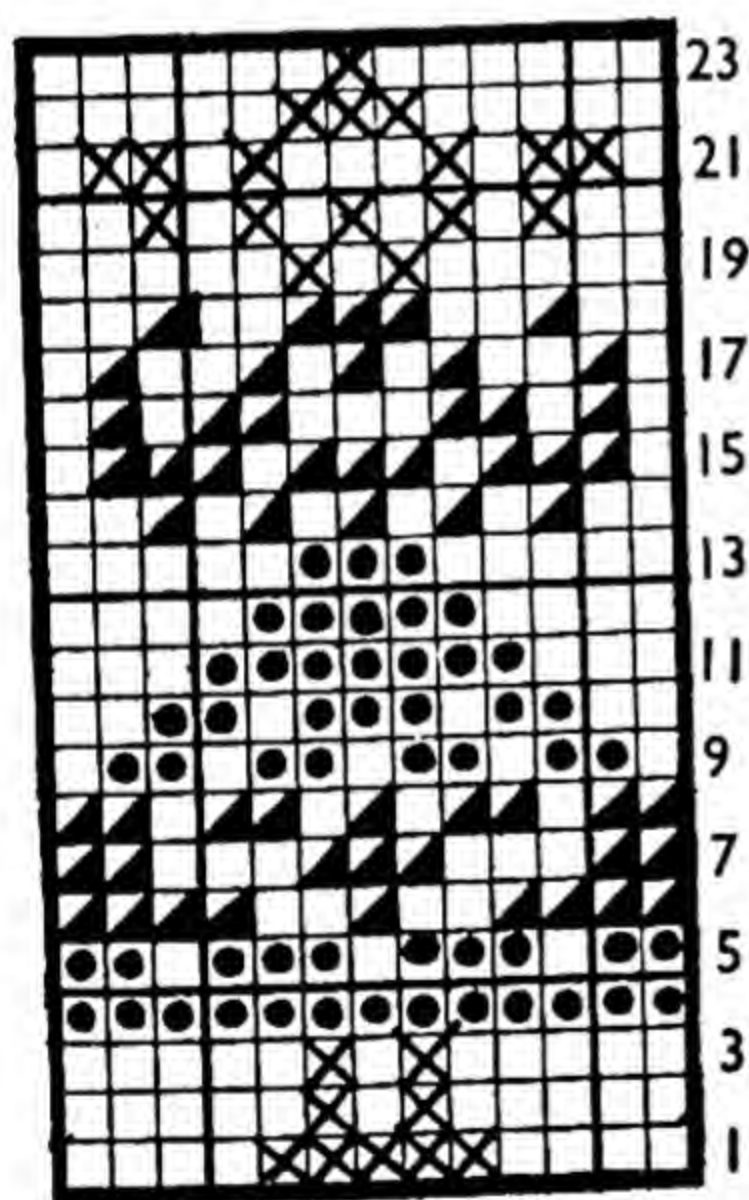
orbit have been inspired by the same tradition. In Finland gaily coloured peasant figures (369 and 370) are knitted on to a natural background; in Norway stags and pine trees form the main theme (371 to 377); the Swedish knitting has become much more self-conscious and sophisticated and the designs used are typical of Swedish textiles and embroideries (378 to 381). In Denmark simpler themes, mainly seedings with simple borders or motifs



are used; while in the Faroes there is a blending of the Norwegian and Swedish traditions.

Colour knitting varies from that dis-

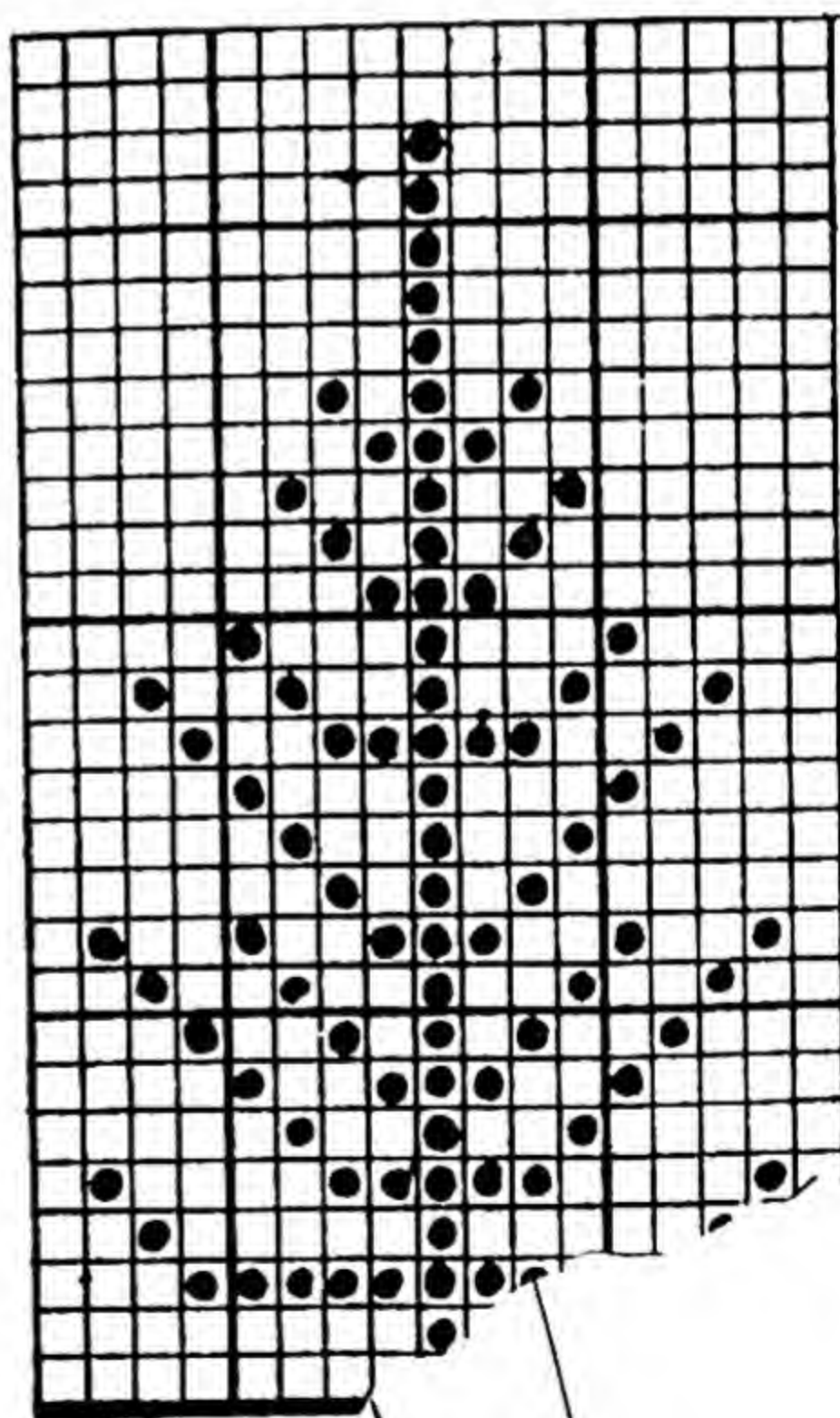
covered on the Fair Isle and Shetland, in that self-coloured effects on white and natural grounds are the dominating themes. The basis to the Scandinavian

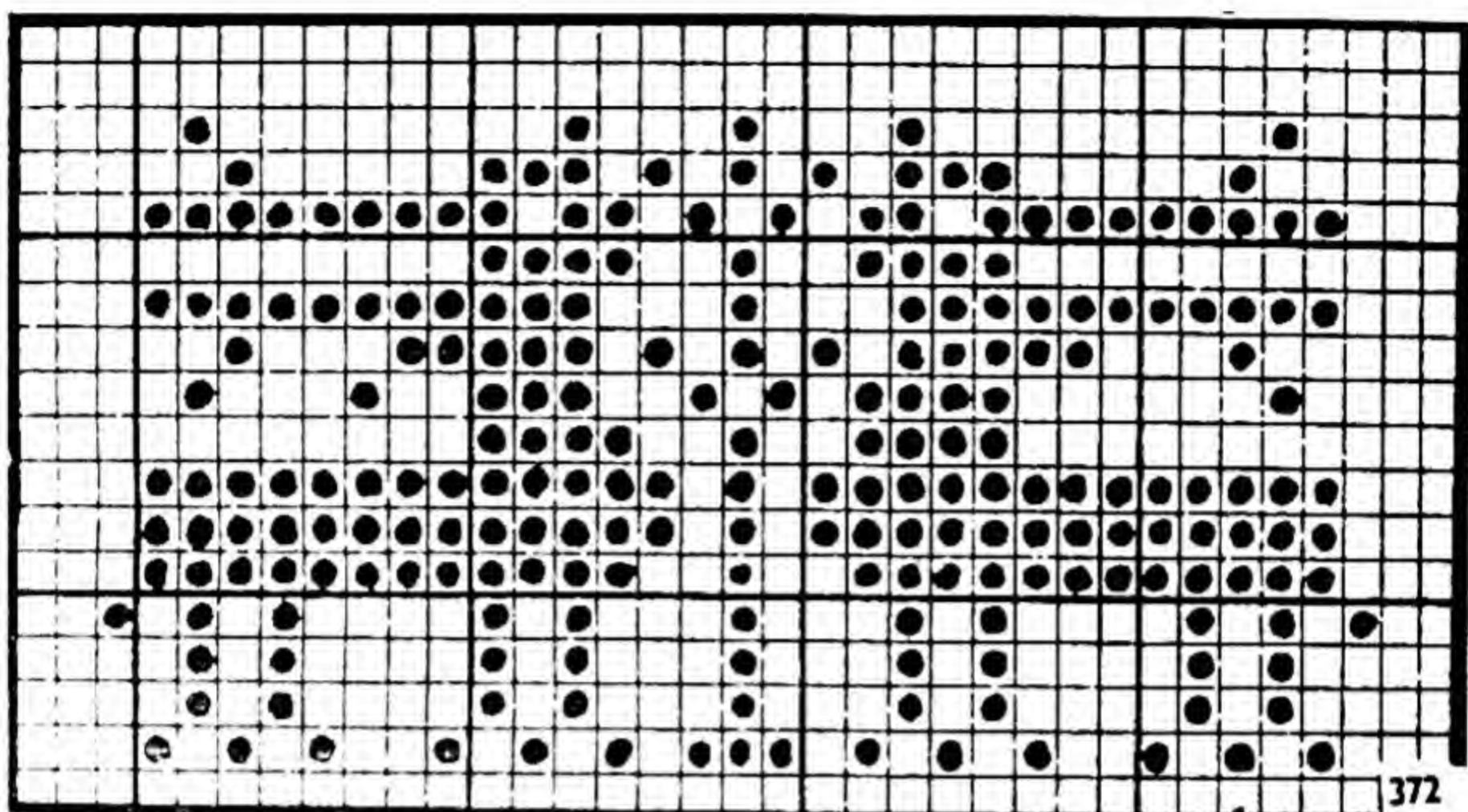


370

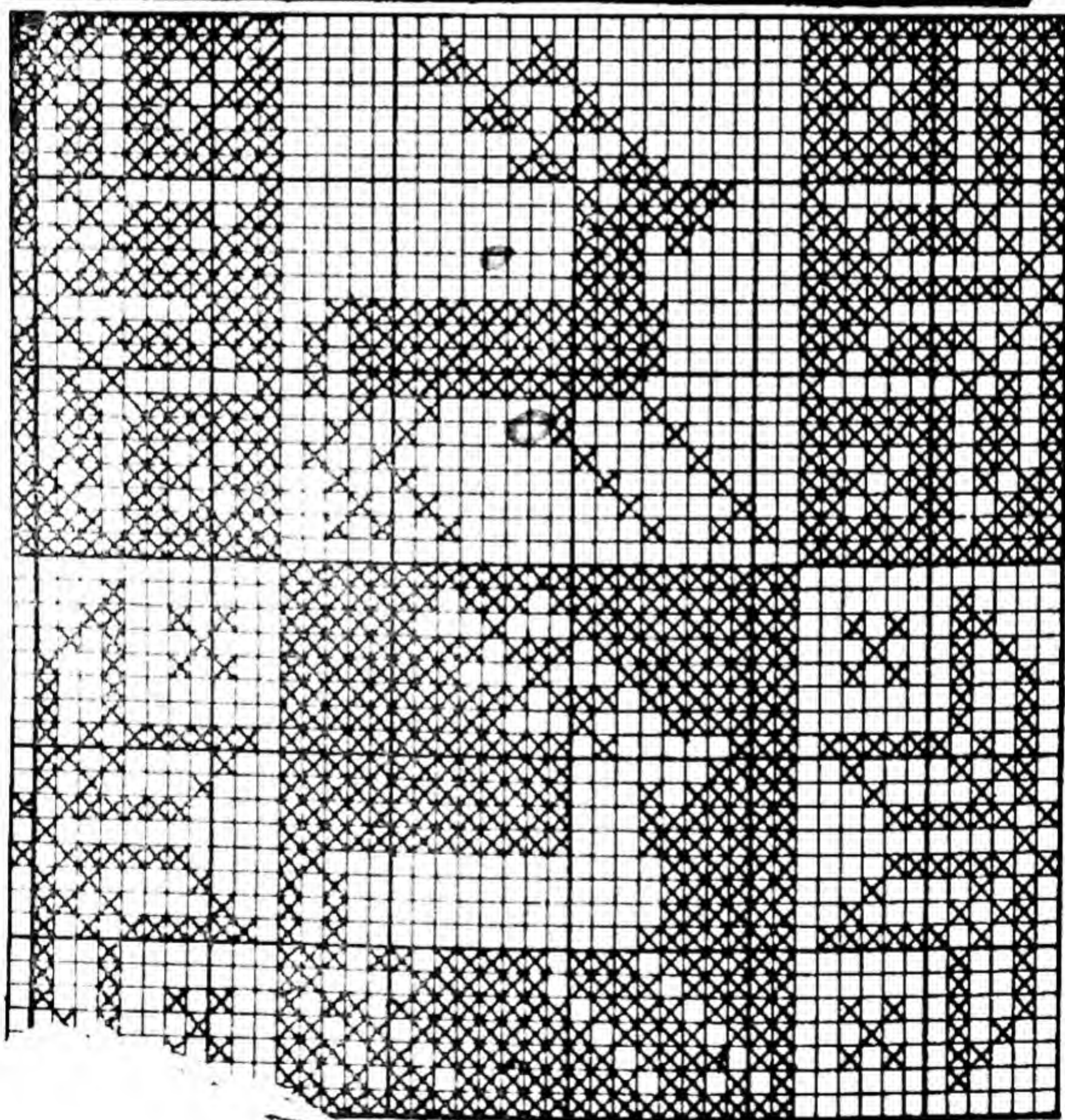
KEY.

- ☐ GROUND SHADE.
- ☒ 1st COLOUR
- ☒ 2nd COLOUR
- ☒ 3rd COLOUR





372

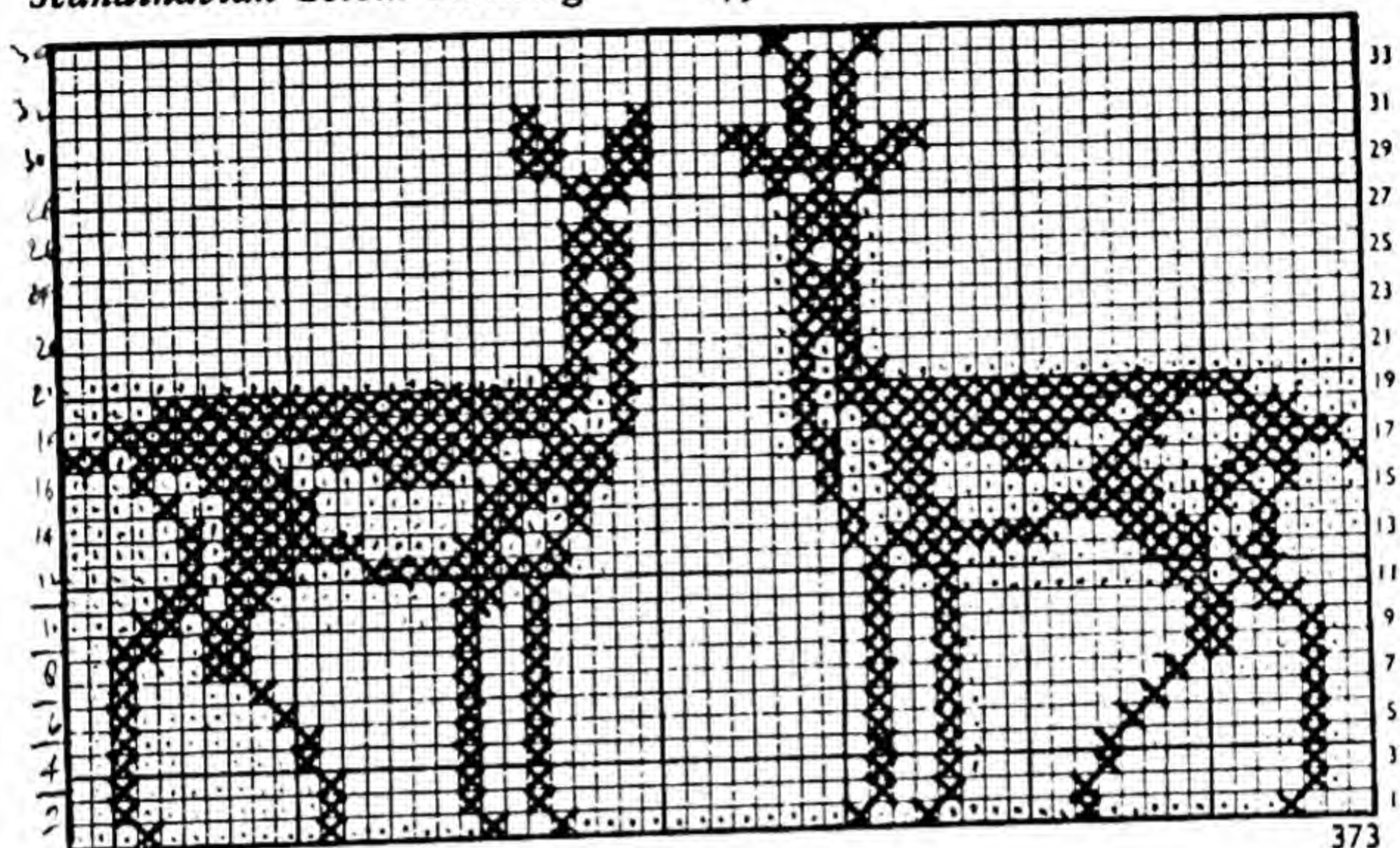


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46 ROW REPEAT

STITCH REPEAT

374



traditions, however, is seedings, simple all-over patternings breaking up the stocking stitch fabric, combined with borders and motifs.

BORDERS

Here are the instructions for a simple Scandinavian border.

Abbreviations:

d.—Dark; l.—Light.

Cast on a multiple of 4 sts. plus 1 st.

1st row: K. * 1 d., 3 l.; rep. from * to last st., 1 d.

2nd row: P. 1 l., * 1 d., 1 l.; rep. from * to end.

3rd row: As 1st row.

4th row: Using dark, p.

5th row: As 1st row.

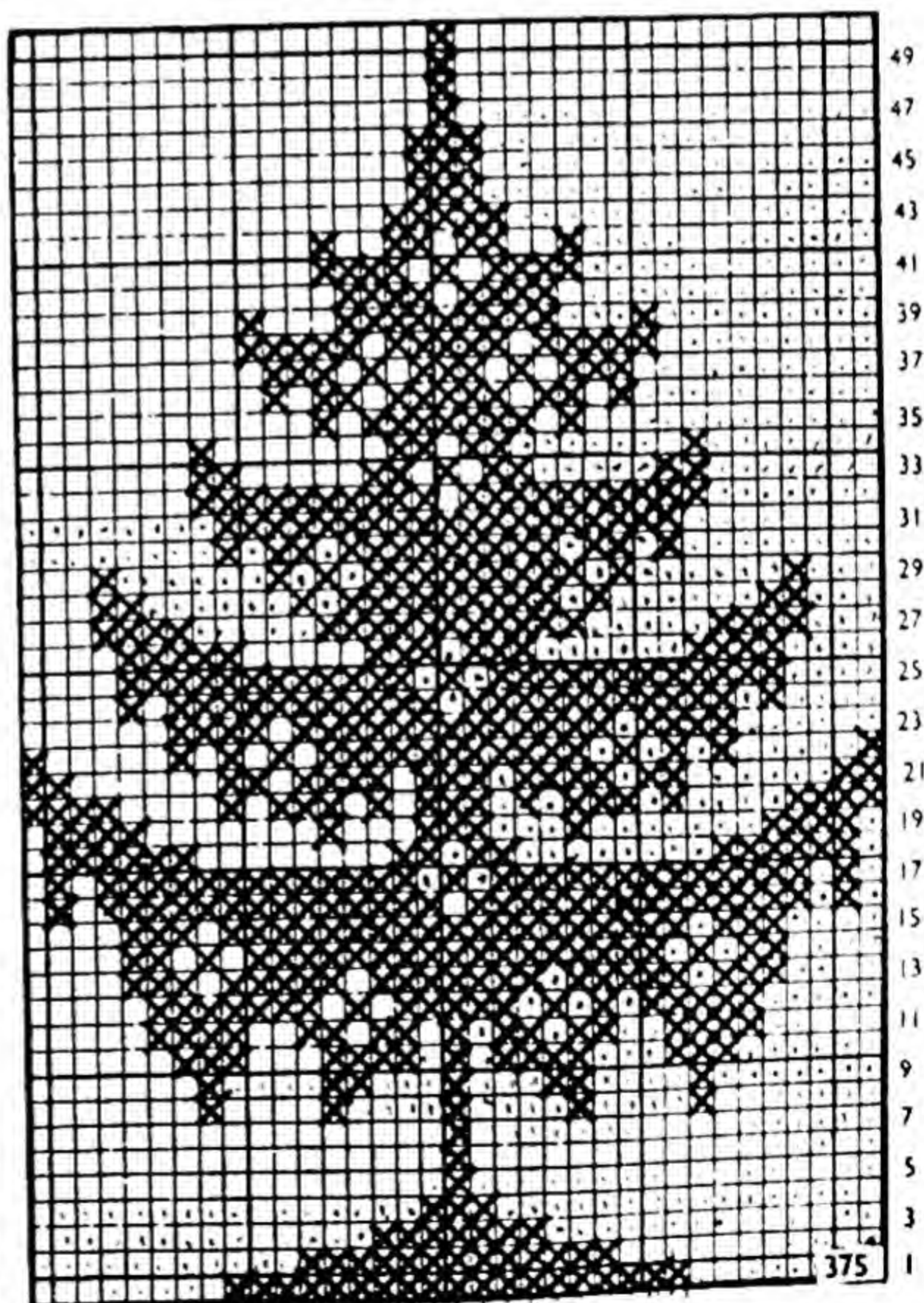
6th row: As 4th row.

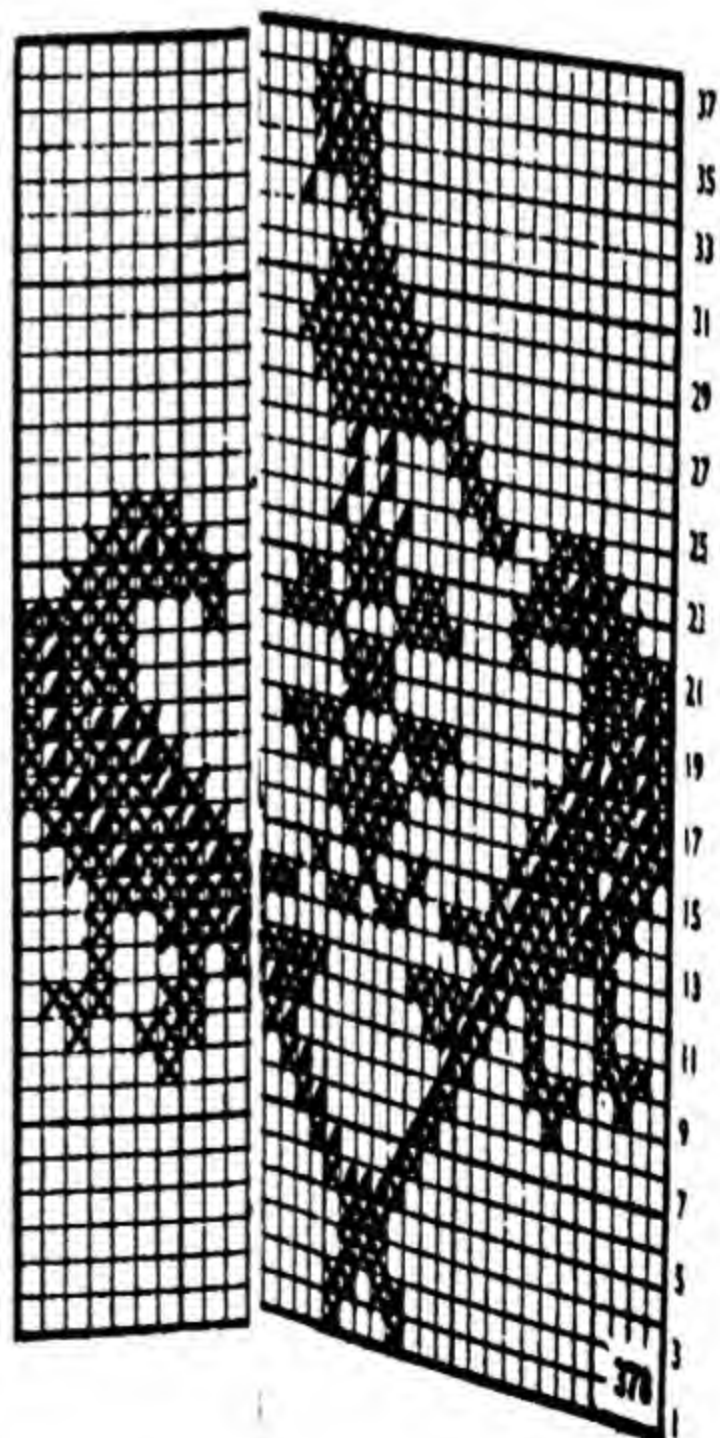
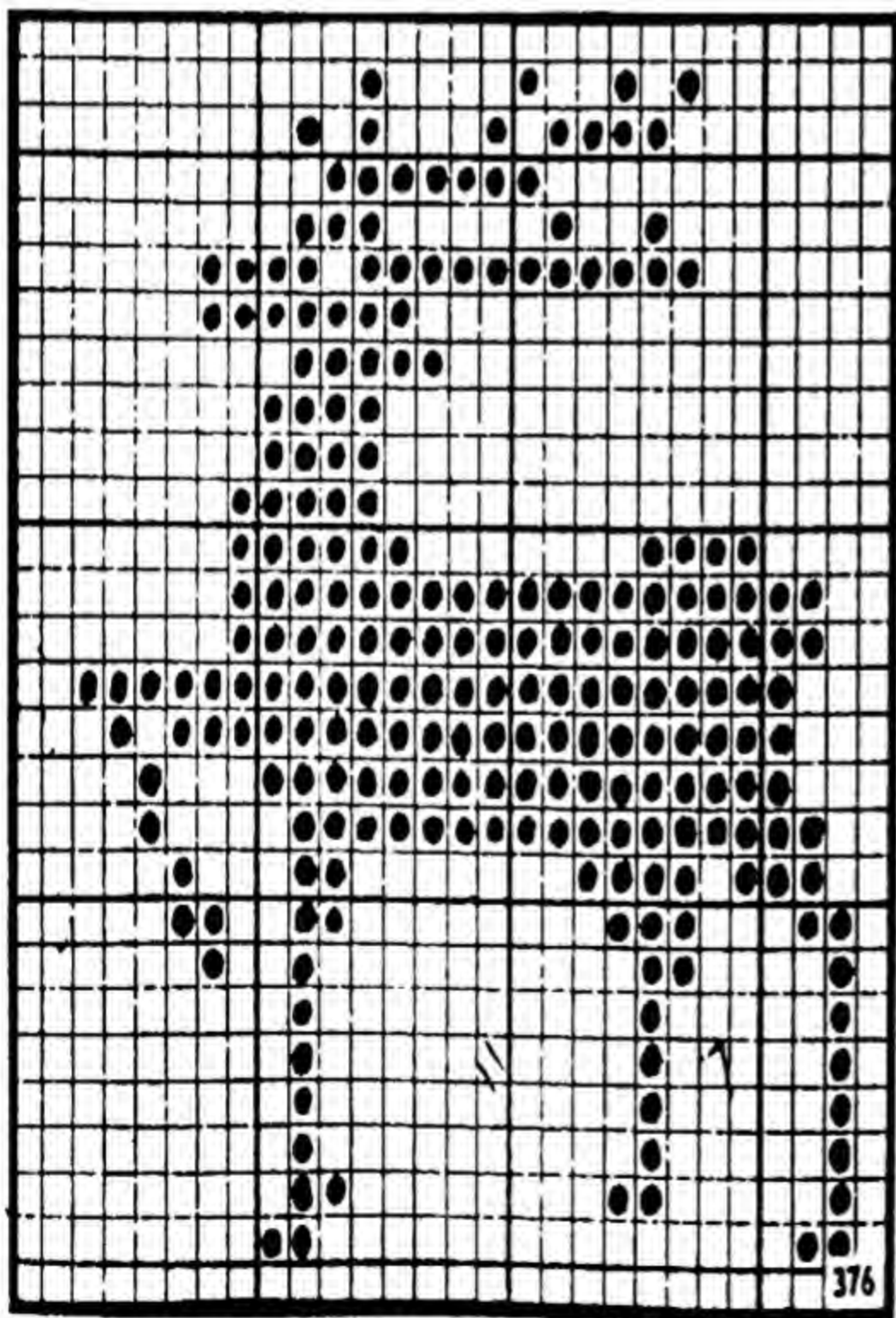
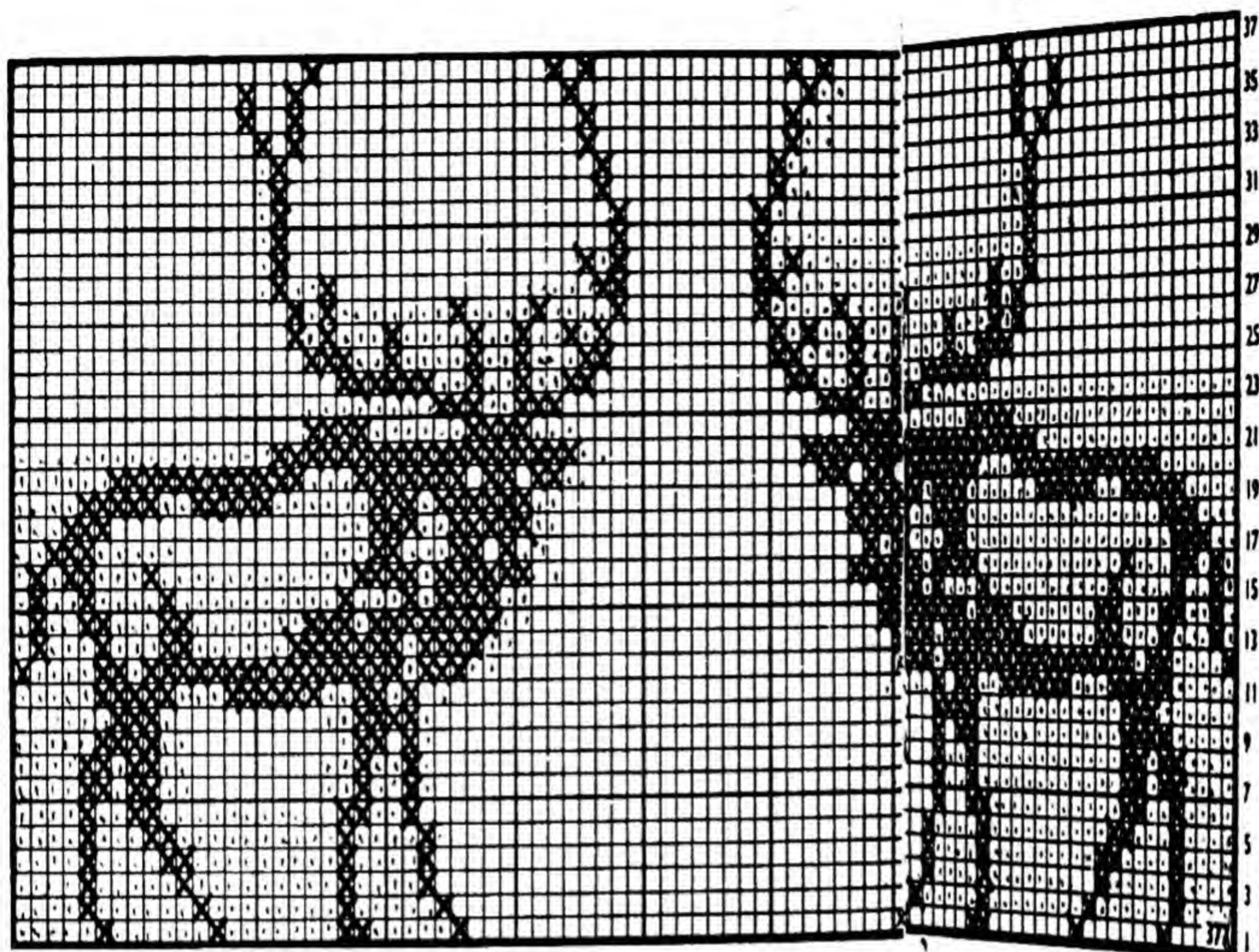
7th row: As 1st row.

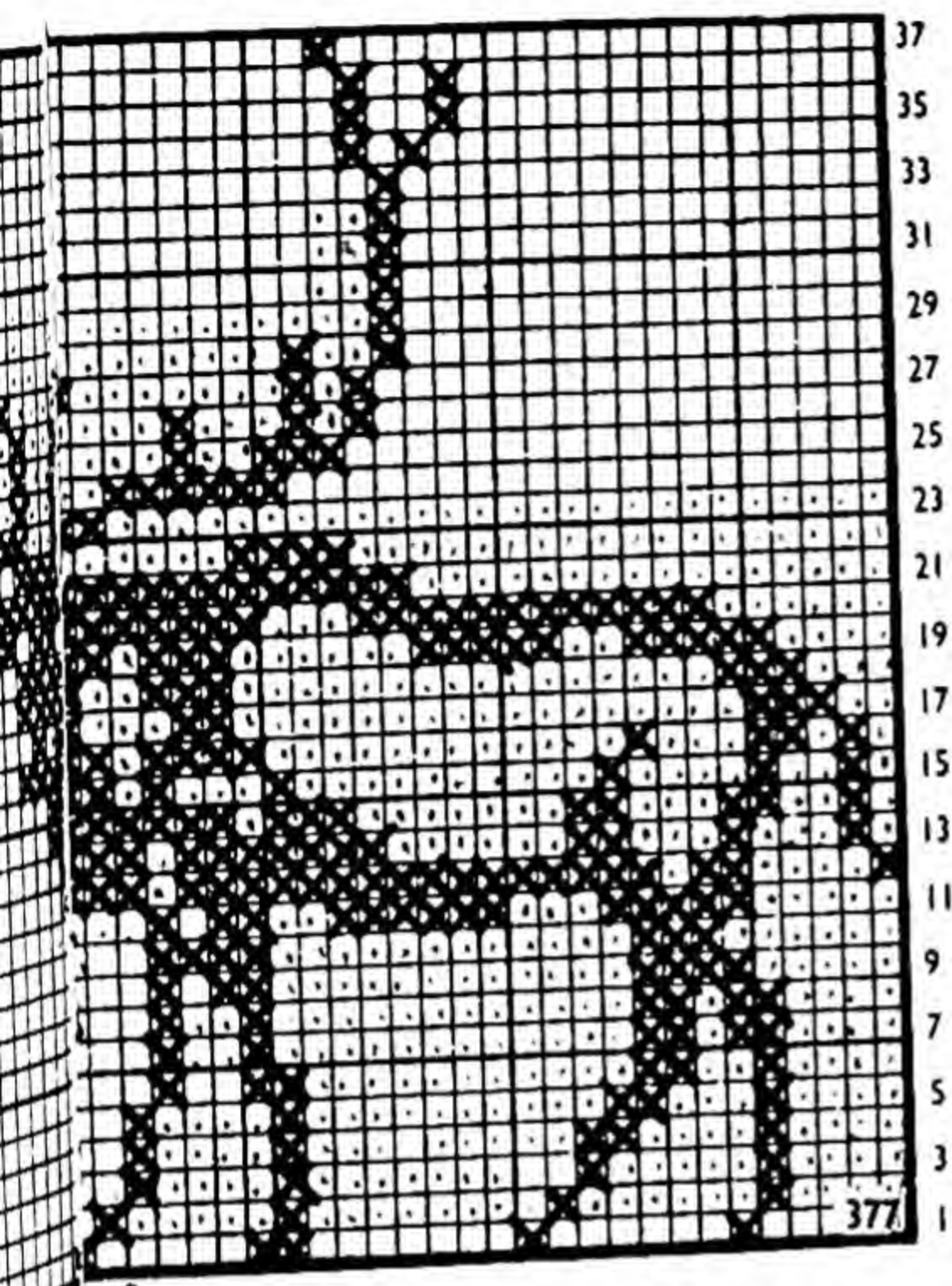
8th row: As 2nd row.

These 8 rows form the patt. (382).

The remaining borders are worked from the charts (see page 44).







SEEDINGS

The seeding pattern is always worked in a contrasting dark shade on a natural or white background. Red, brown, dark green and navy are the colours most frequently used in these seedings; but gay effects can be obtained by interspacing a bright colour with a dark shade.

Spotted Seedings. *Abbreviations:* d.—Dark; l.—Light.

1st row: K. * 1 d., 5 l.; rep. from * to last st., 1 d.

2nd row: Using light, p.

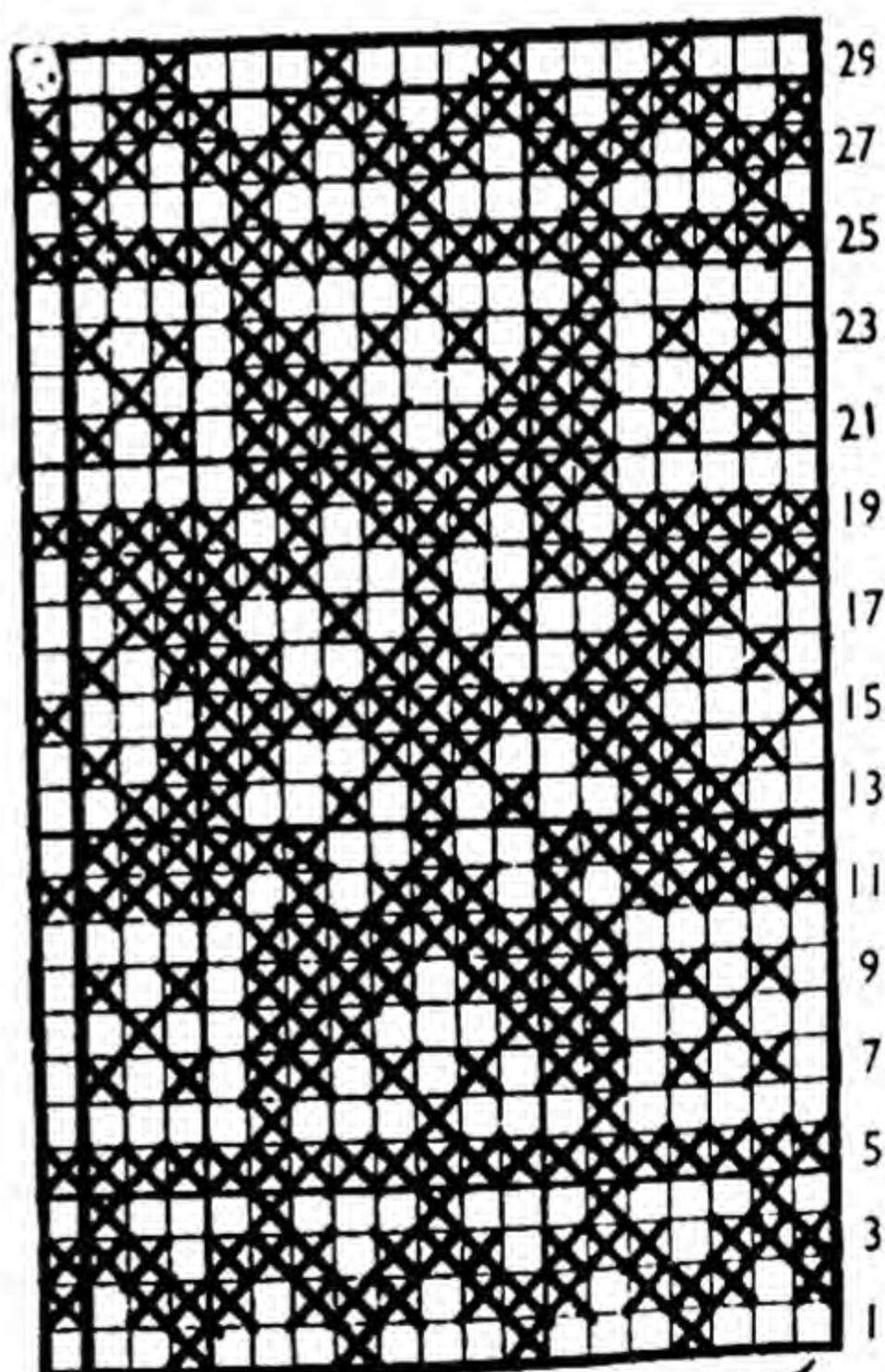
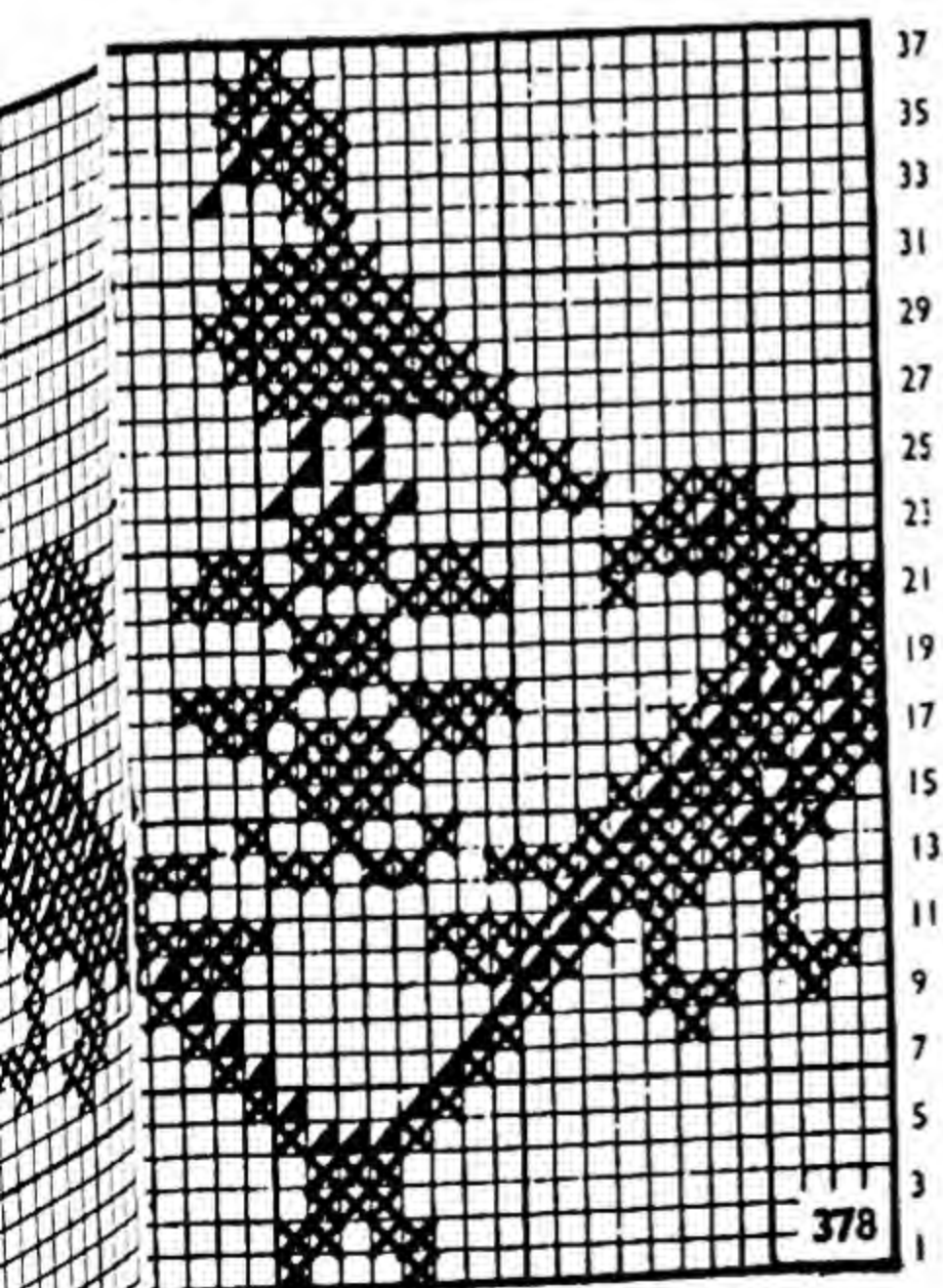
3rd row: Using light, k.

4th row: Using light p.

5th row: * 3 l., 1 d., 2 l.; rep. from * to last st., 1 l.

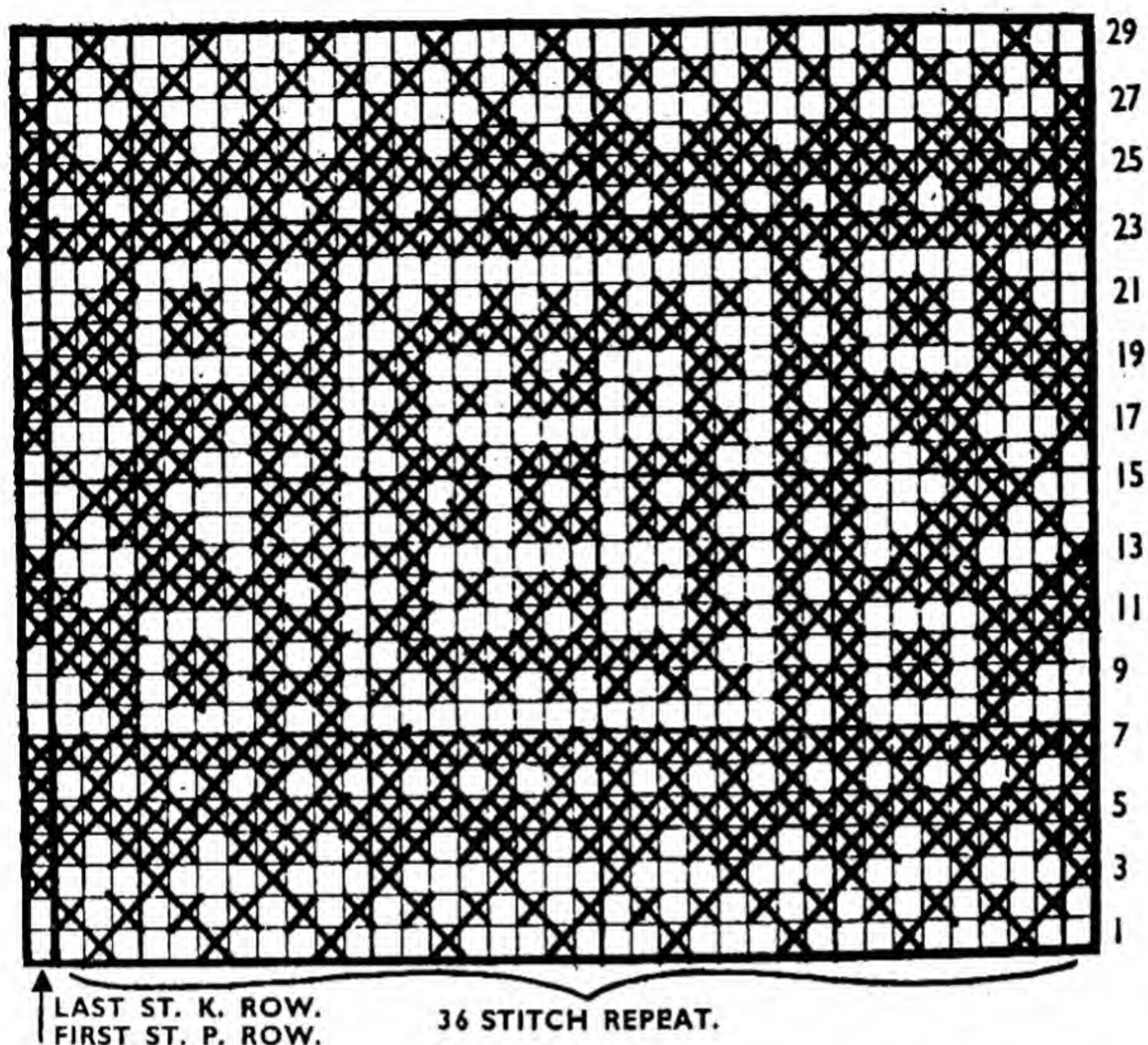
6th row: Using light p.

7th row: Using light k.



↑
18 STITCH REPEAT.
LAST ST. K. ROW.
FIRST ST. P. ROW.

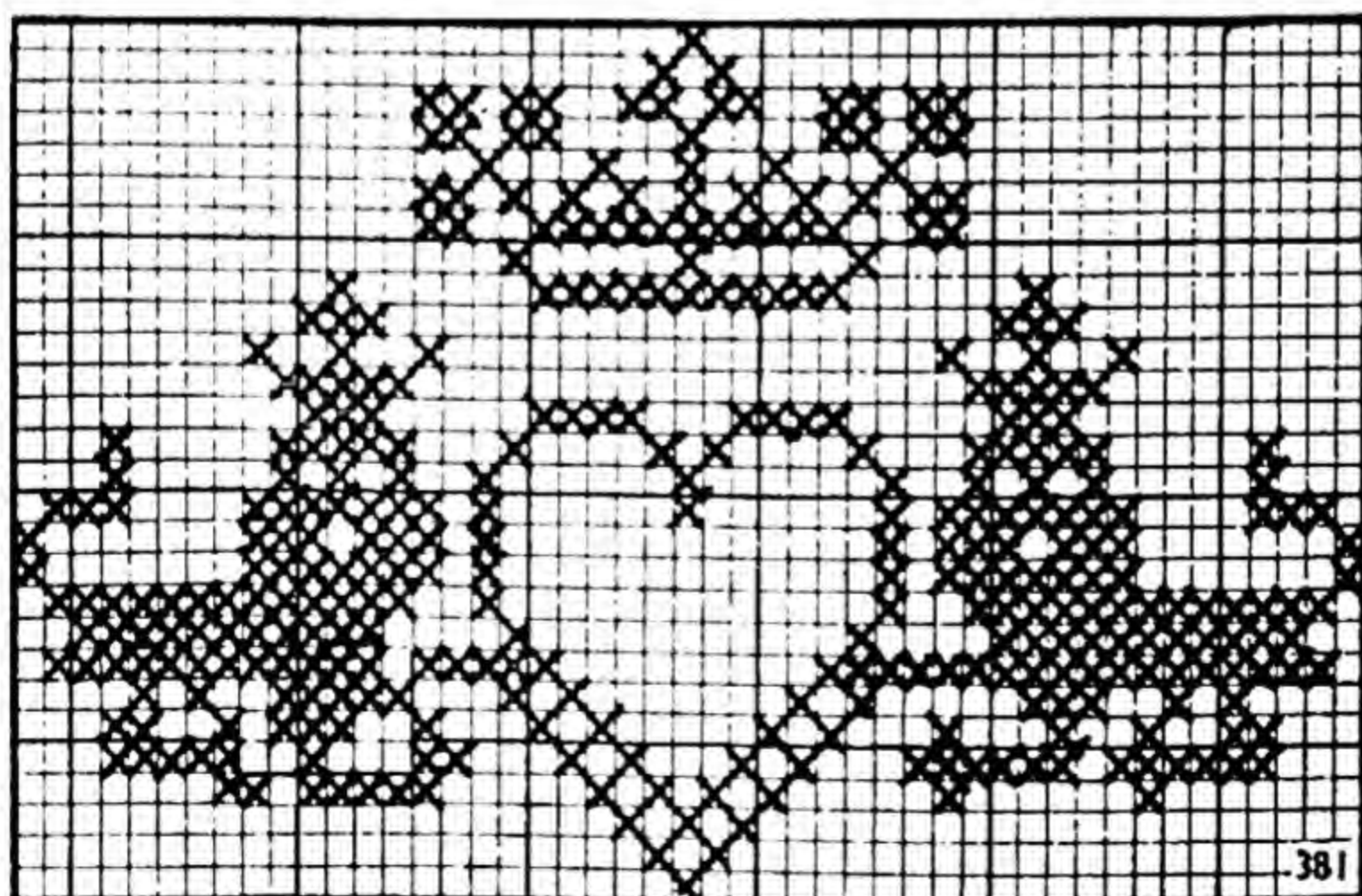
379

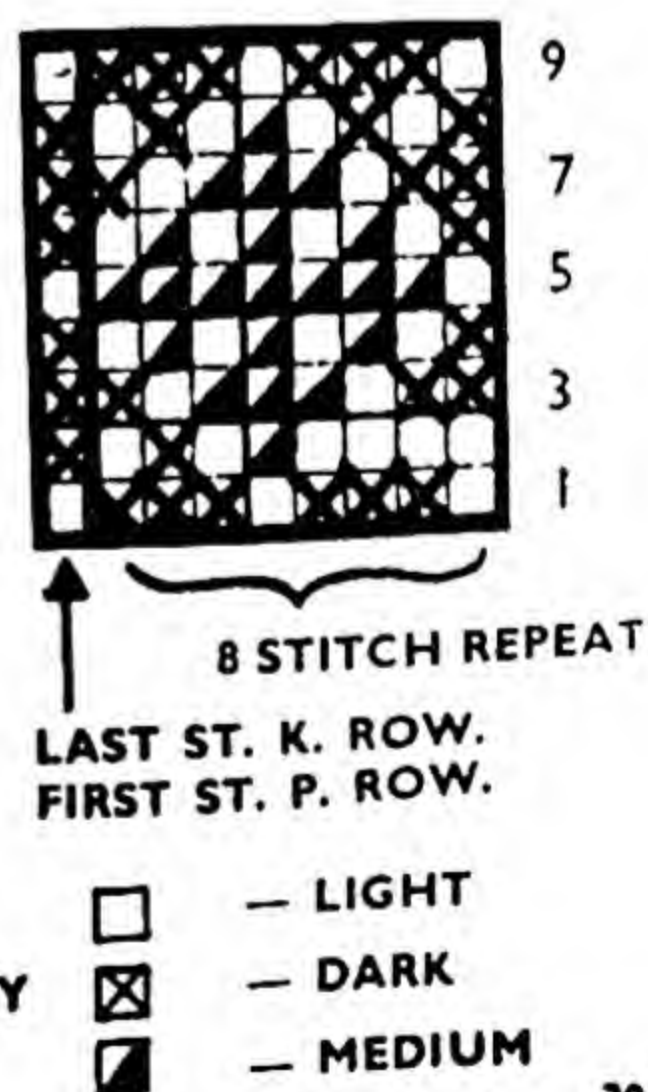
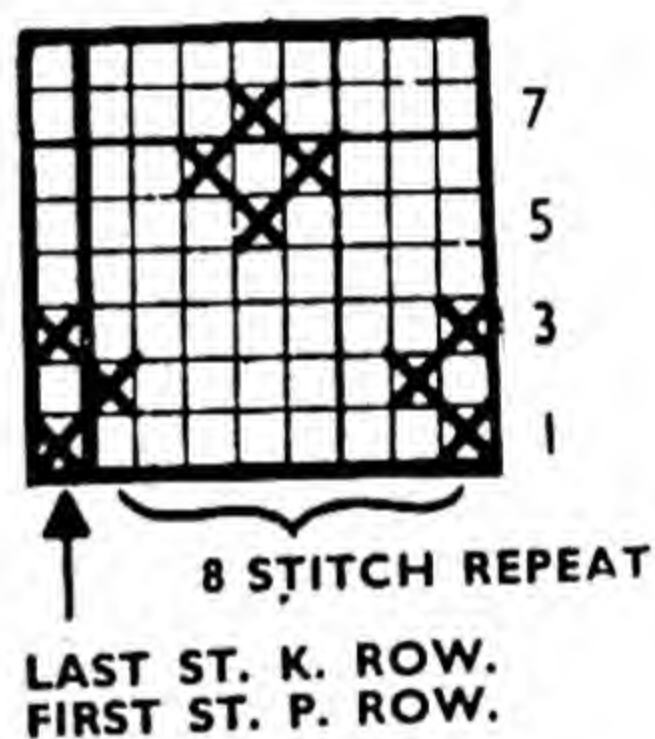
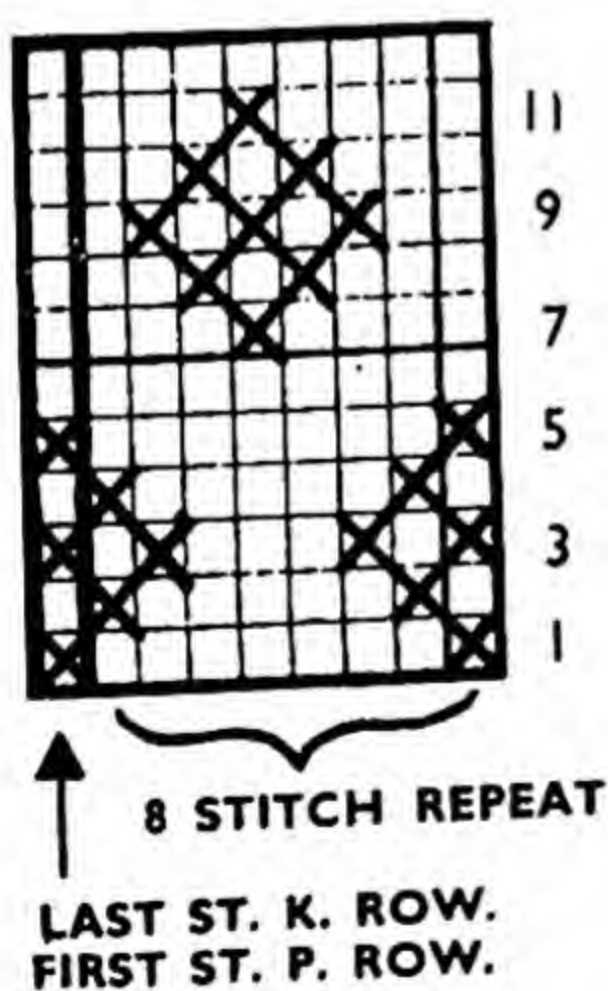
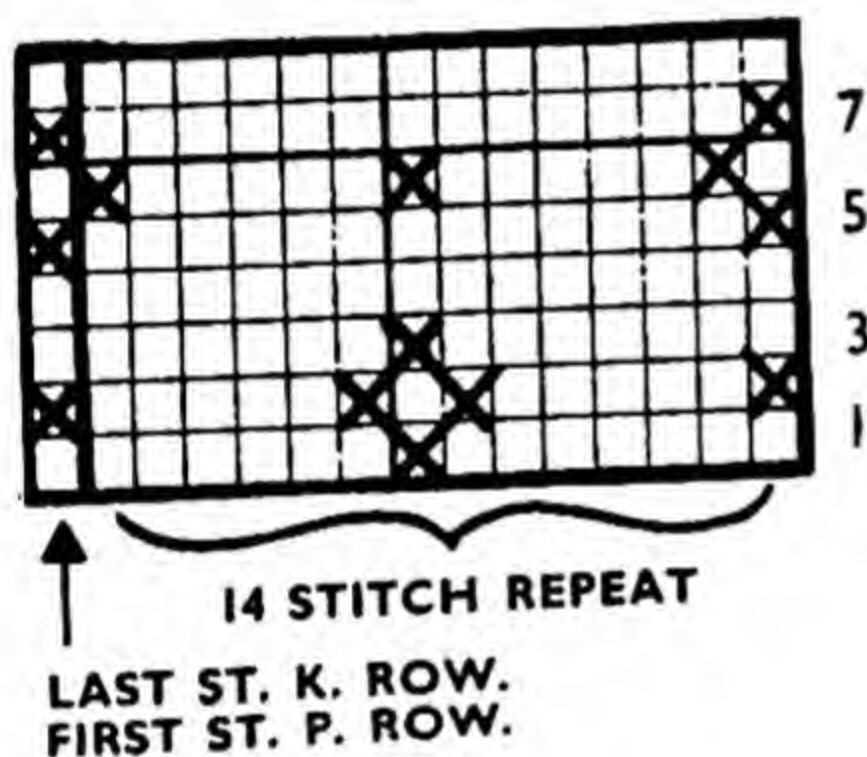
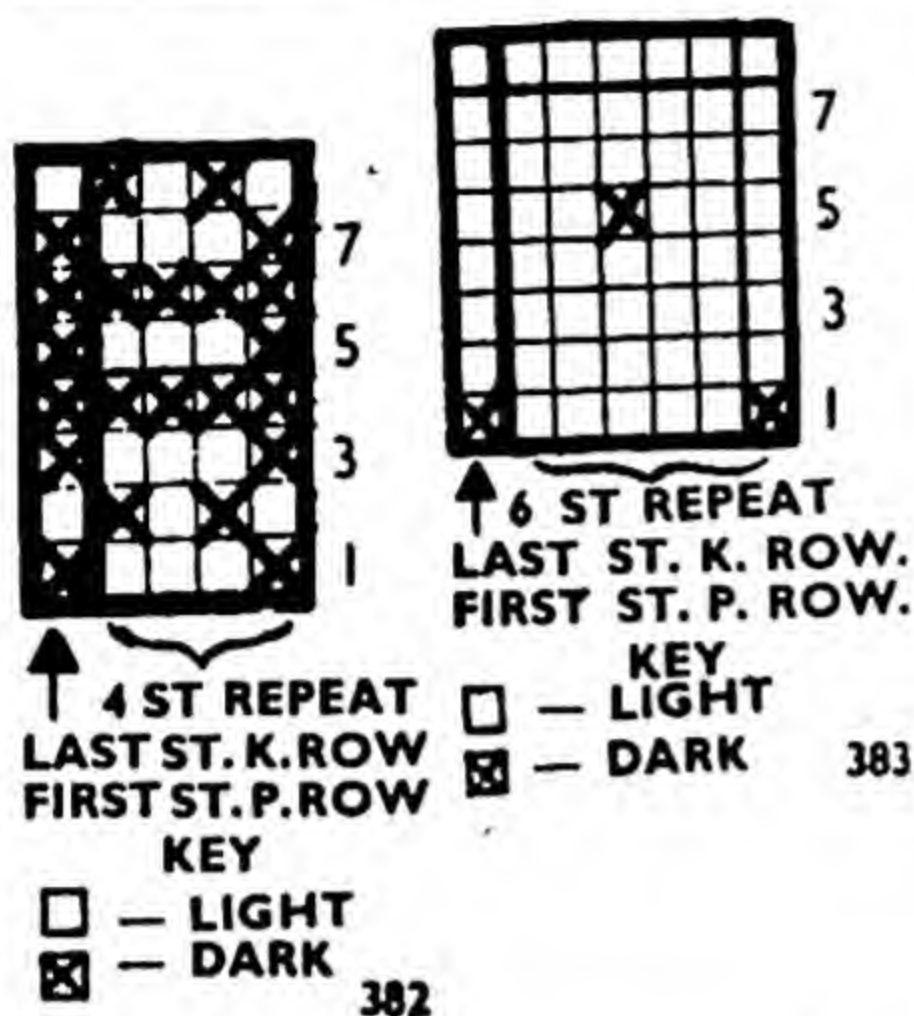


8th row: Using light p.

These 8 rows form the patt. and are repeated throughout or the patt. may be worked by following chart (383).

The other seeding patterns which are frequently found in Scandinavian knitting designs may be worked by following the charts (384).





SWEATERS

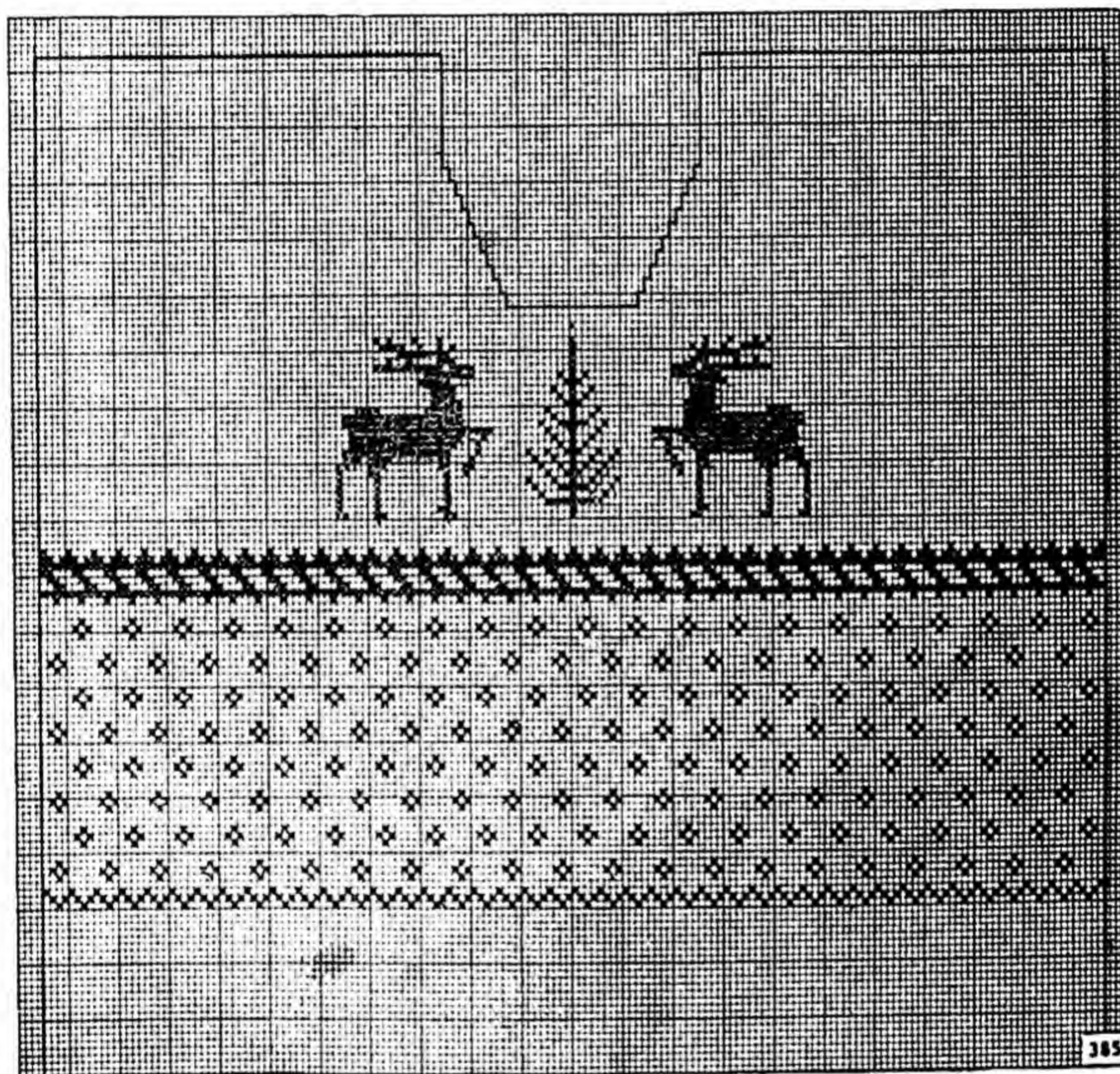
The Scandinavian sweaters are knitted in heavy wools approximating to what are known as double knitting wools in this country. The ground shades are usually navy, rich brown or bottle green, the patternings generally being carried out in white or a natural, although in Norway bold splashes of primary colours—reds, yellows and blues, are used to give striking effects to the sweaters.

The reindeer motifs are typical of Scandinavian knitting. Pine trees are always popular. The pine tree and reindeer design is a typical Scandinavian sweater motif (385).

These sweaters are knitted without any shapings. The welt and cuffs are worked in k.1, p.1, rib and a neckband, worked on four needles, is again in rib. The sweaters may be finished with either an ordinary crew neck $1\frac{1}{2}$ ins. in depth, or a roll over polo neck 5 ins. in depth.

The armholes are not shaped at all, but a square gusset is always knitted and stitched into the sleeve at the side seams, giving ease to the fit of the sweater itself.

The gussets are knitted with seeding to match the main pattern on the body of the garment.



SHELL KNITTING

The method of working shell knitting is to cluster together groups of stitches worked on a drop stitch principle, increasing in the next stitch to balance out the clustered stitch. The shells can be composed of four to six stitches.

Here is an example of shell knitting which can be seen in (386).

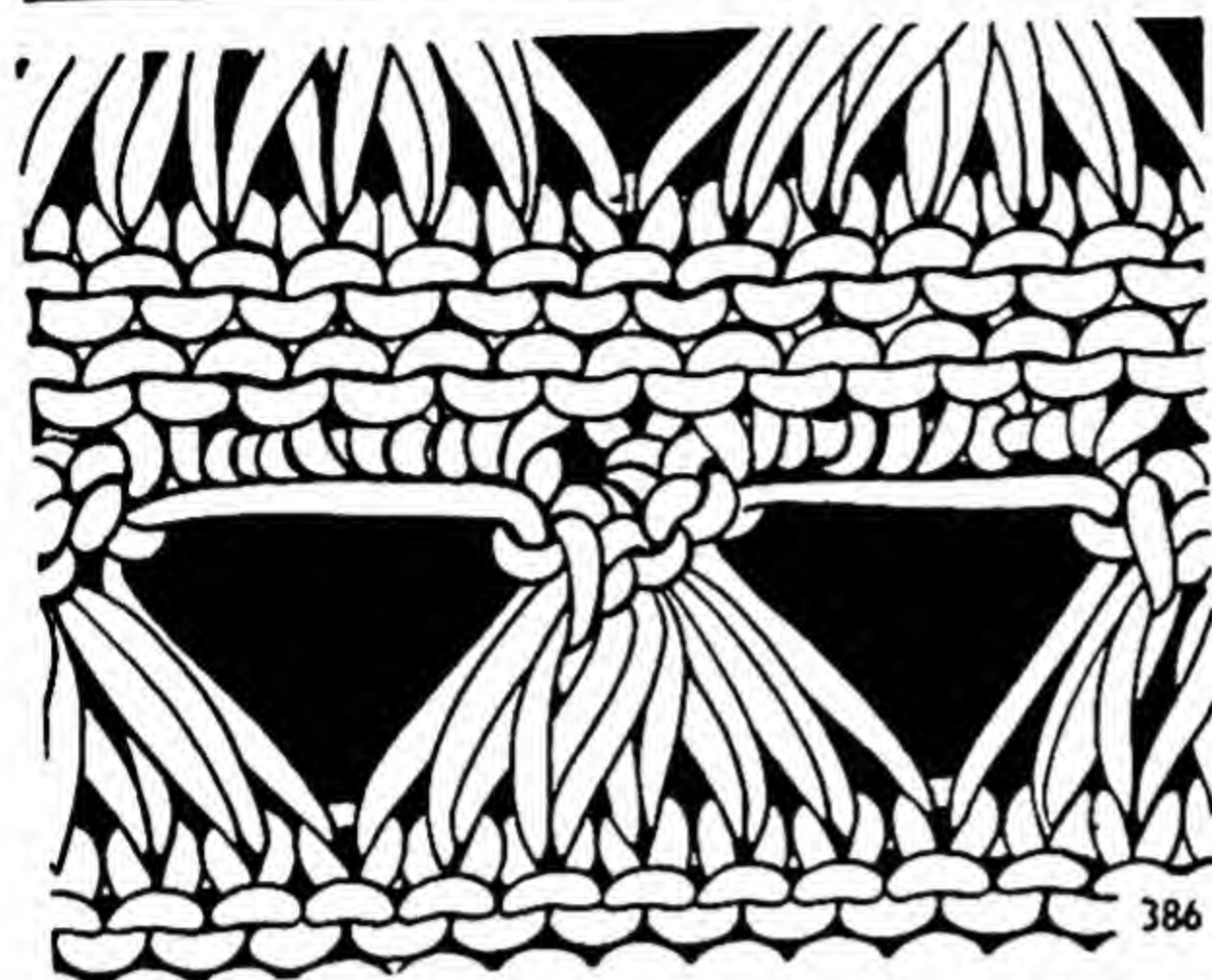
Cast on a multiple of 6 plus 2.

1st row: K.

2nd row: K.

3rd row: K.1, * (w.r.n.) 3 times, k.1 (387); rep. from * to end.

4th row: K.1, * drop 3, w.r.n. of previous row, k.1 (388); rep. from * to end.



5th row: K.1, * sl.3, k.2 tog., pass 3 sl. sts. over, (k.1, p.1, k.1, p.1, k.1 all into next st.); rep. from * to end, k.1.

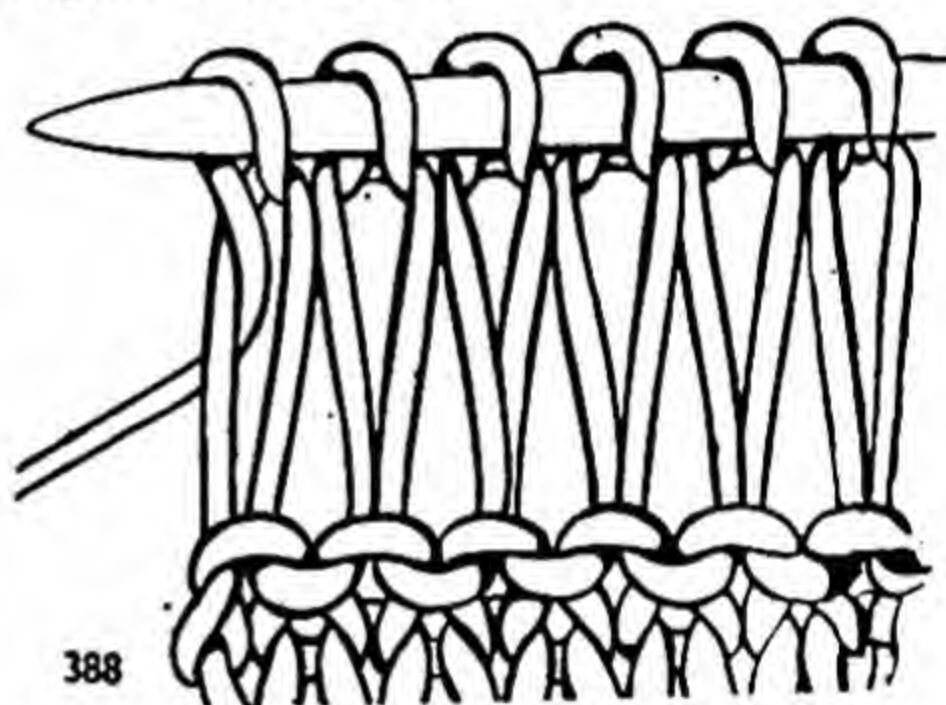
is light and airy and consequently highly suitable for making shawls, bed-wraps and dressing-jackets.

6th to 8th rows: K.
9th row: As 3rd row.
10th row: As 4th row.
11th row: K.1, * (k.1, p.1, k.1, p.1, k.1, all into next st.), sl.3, k.2 tog., pass 3 sl. sts. over; rep. from * to last st., k.1.
12th row: K.

These 12 rows form the patt. and are repeated throughout.

The diagrams show how the shell principle is worked and placed on knitted fabric.

The fabric produced

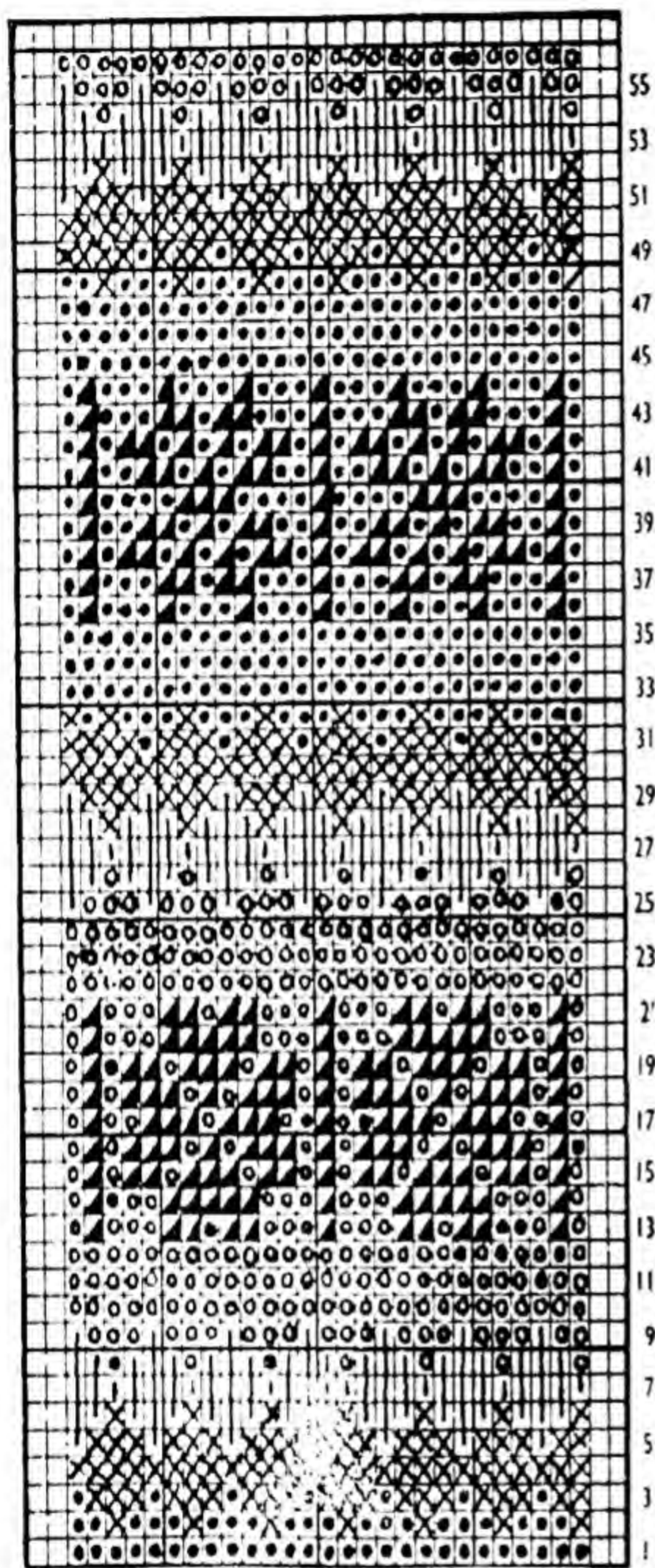


SHETLAND COLOUR KNITTING

It is fascinating to note that although Shetland is so near to Fair Isle, the tradition in Shetland knitting is derived much more from Scandinavian than from Fair Isle sources.

The early settlers on Shetland in the nineteenth century were exiles from Norway and they probably brought with them the symbolic patterns rooted in the peasant crafts of their country. Generally speaking pure Shetland designs are all-over patterns worked in a variety of colours, the ground shade again remaining constant.

Shetland colour knitting differs from Fair Isle knitting, in that the designs fall into two distinct categories. The first type of design has bands of coloured patternings which are always carried out in natural shades, moving from a dark pattern on a light ground to a light pattern on a dark ground. In the chart (389) this type of design is shown and may be adapted to the basic shape for a man's pullover. Here the shades graduate from light to dark by a series of small diamonds, the pattern bands being worked in one colour only, the

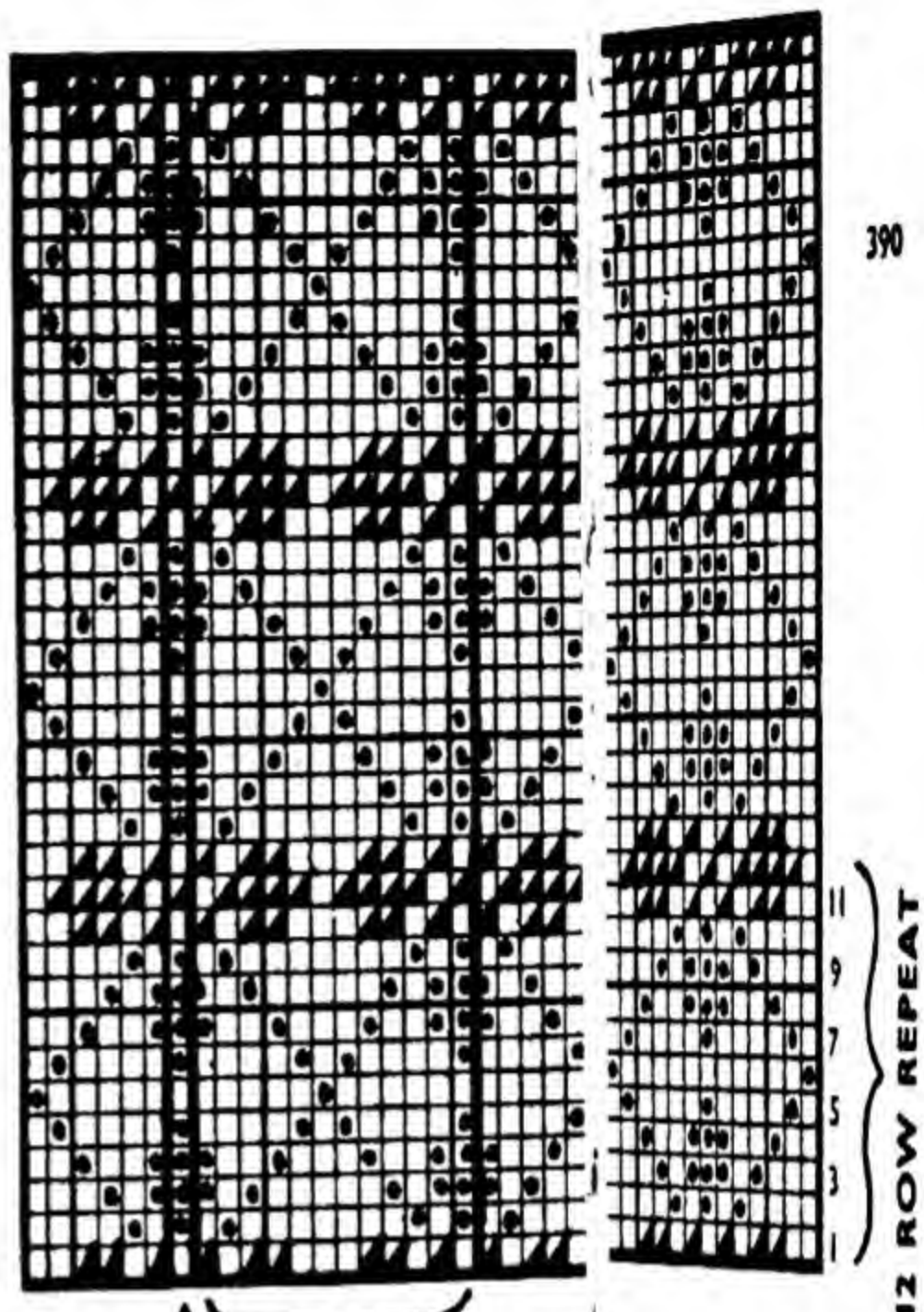


12 STITCH REPEAT

KEY

- ◼ DARK BROWN.
- ⊗ MEDIUM BROWN.
- ◻ LIGHT BROWN.
- NATURAL.
- ◼ PATTERN.

389

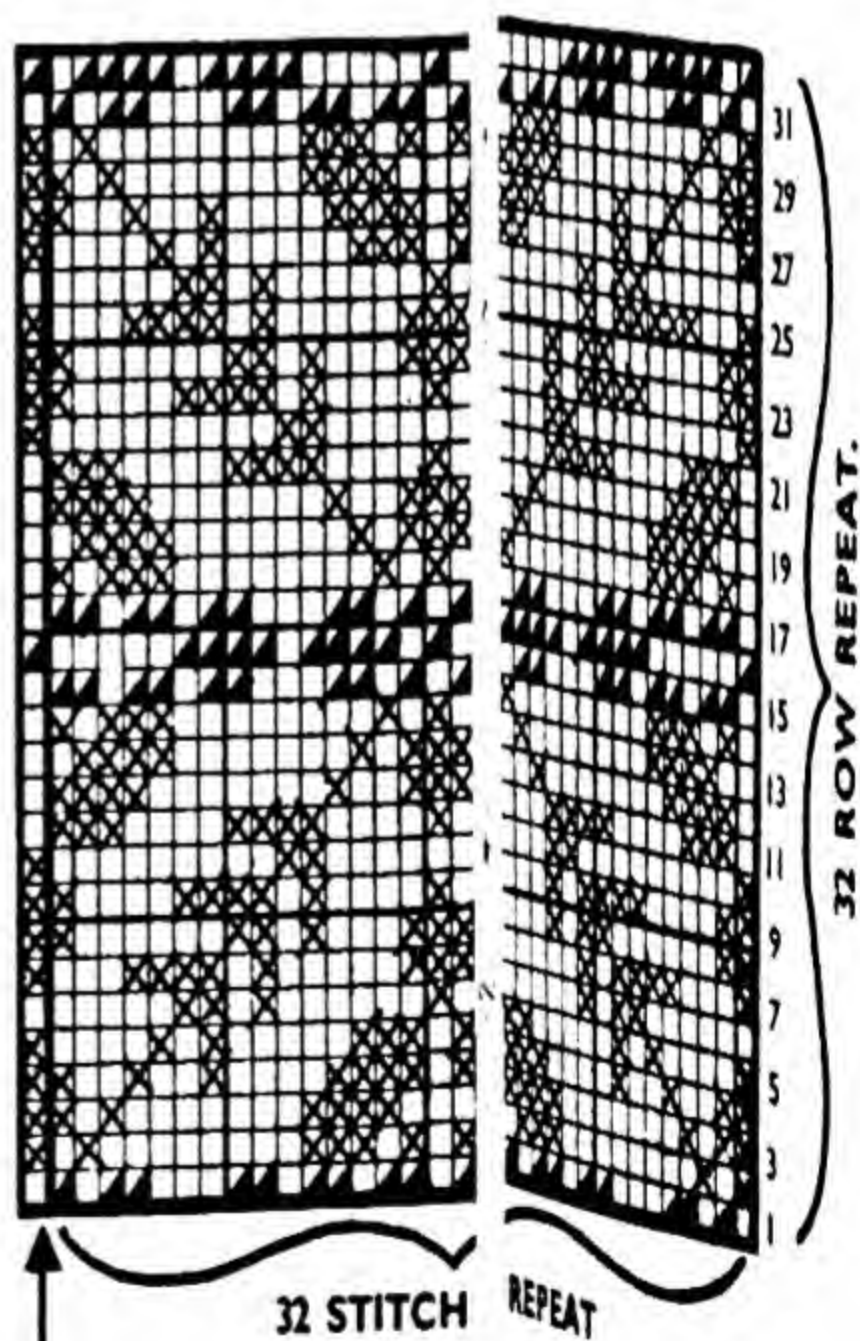


↑ 12 STITCH REPEAT
LAST ST. K. ROW.
FIRST ST. P. ROW.
ODD ROWS — K.
EVEN ROWS — P.

KEY

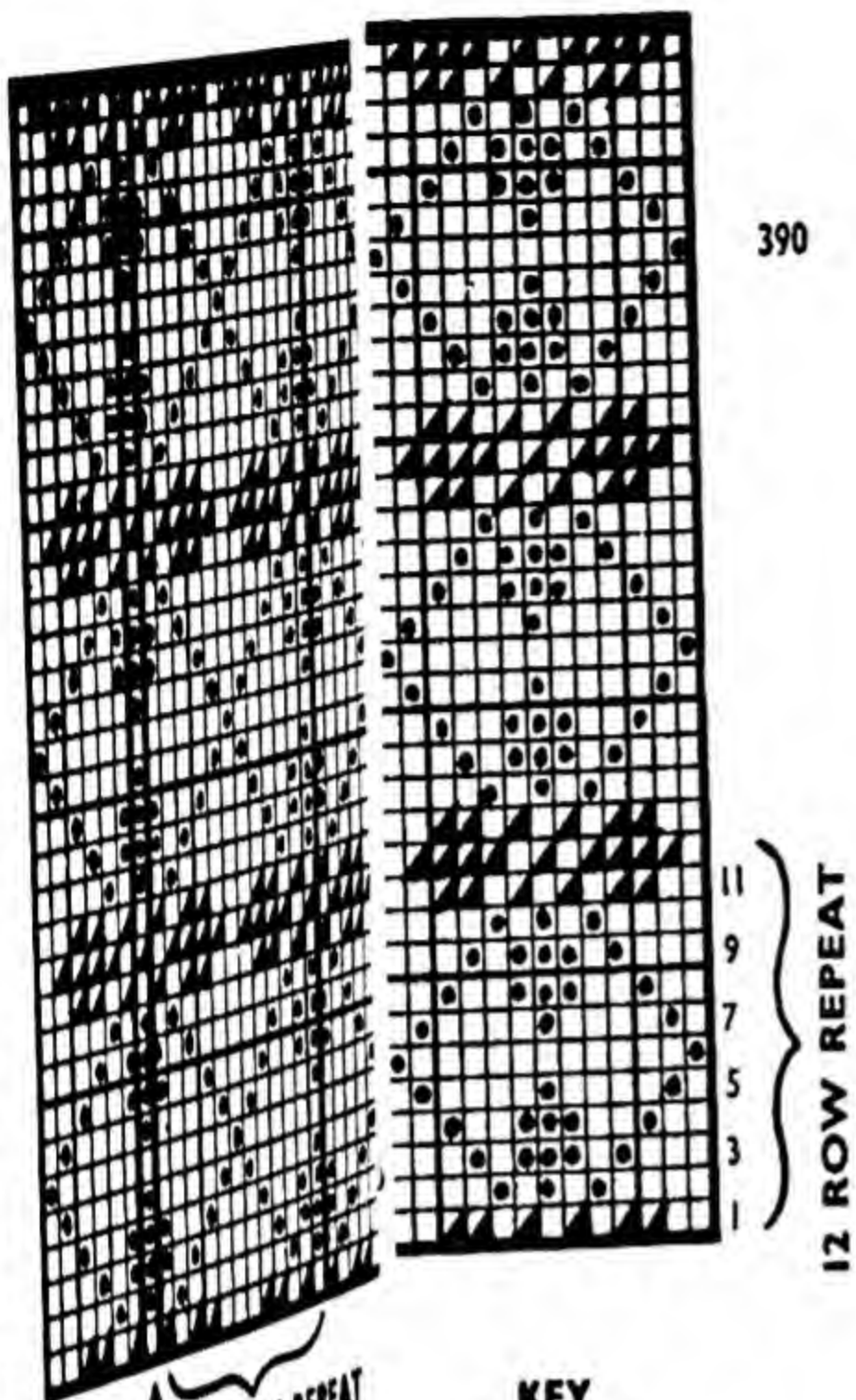
- ◻ — BROWN
- ◻ — BLUE
- ◻ — YELLOW

390



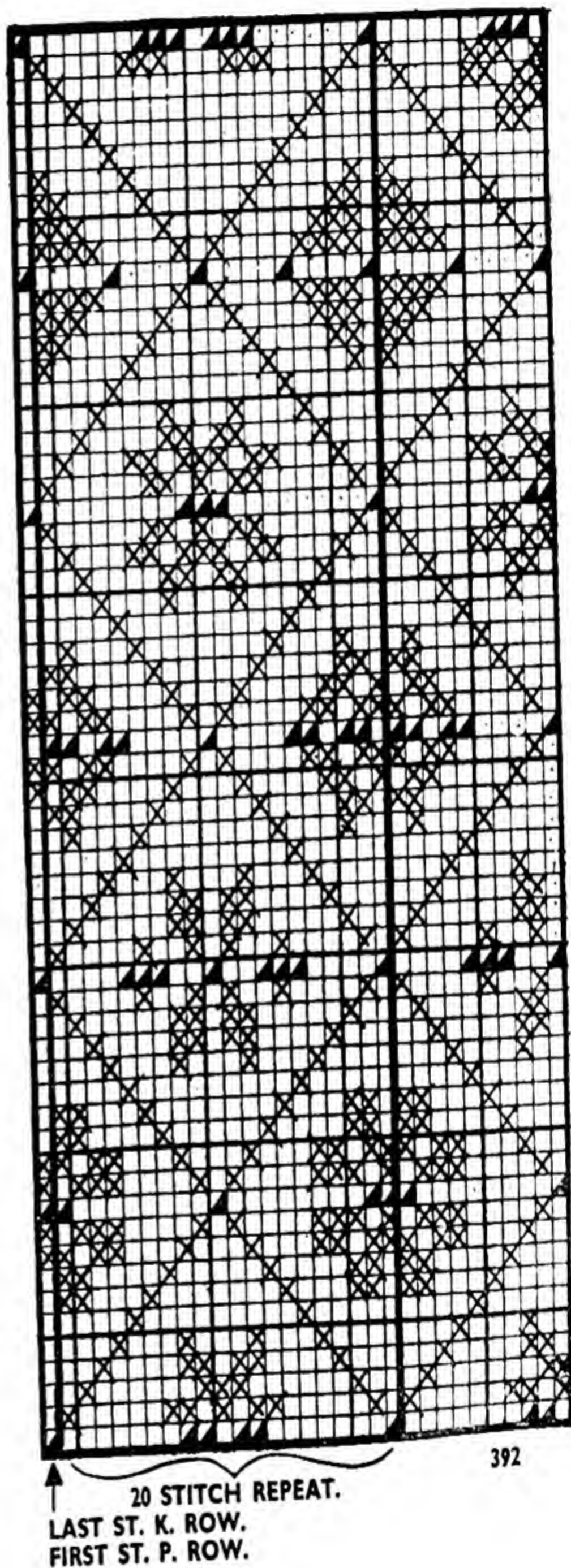
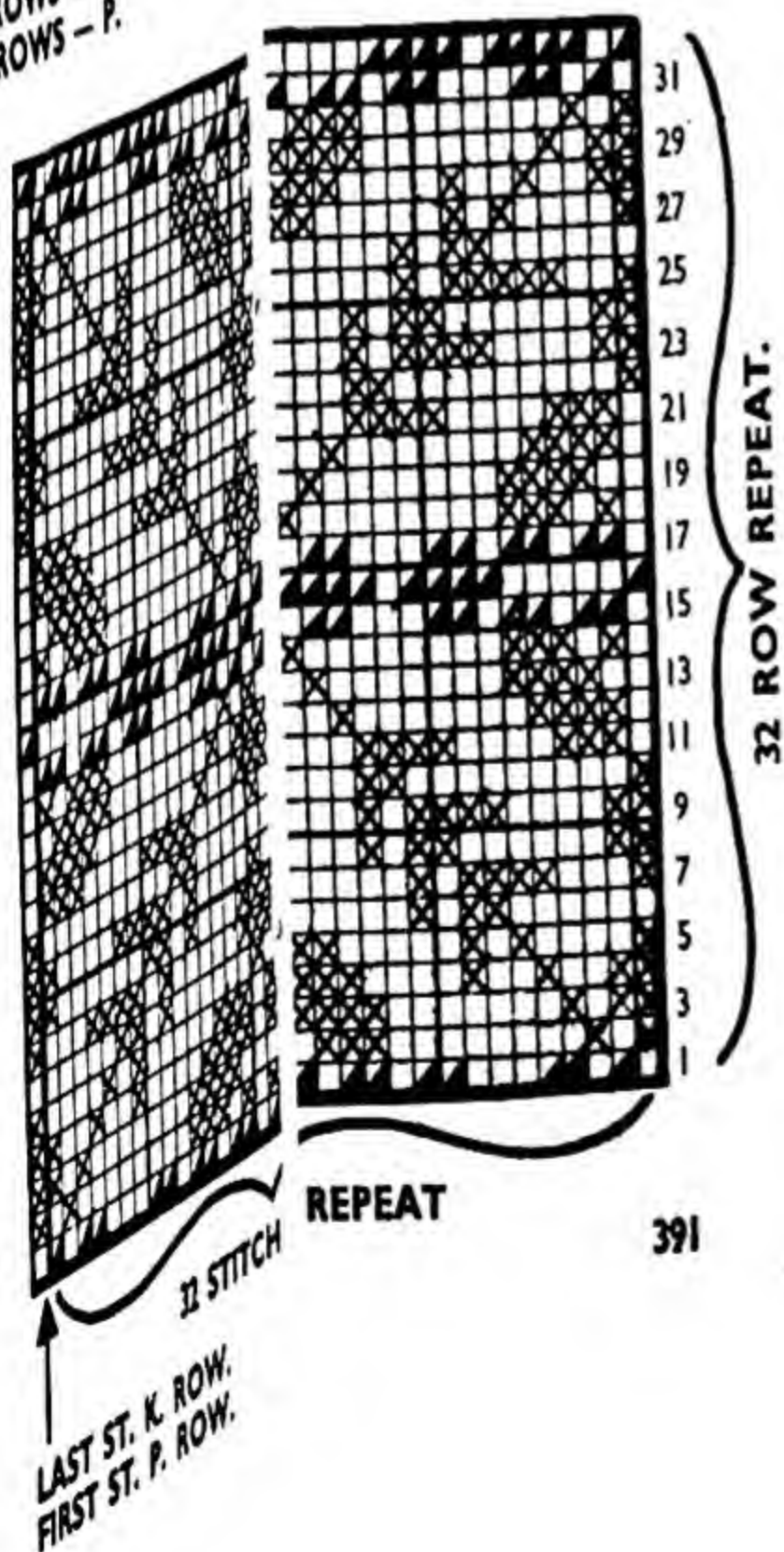
↑ 32 STITCH REPEAT
LAST ST. K. ROW.
FIRST ST. P. ROW.

391



↑ 12 STITCH REPEAT
LAST ST. K. ROW.
FIRST ST. P. ROW.
ODD ROWS - K.
EVEN ROWS - P.

KEY
□ — BROWN
■ — BLUE
◻ — YELLOW



lightest shade is used on the dark ground and the darkest on the light ground.

In some cases the actual patterning in the diamond varies as the design proceeds, while in others striped effects are

obtained in the patterning, this effect is shown in the chart (390), detailed instructions for which are as follows—

Abbreviations: br.—brown; bl.—blue; y.—yellow.

Cast on a multiple of 12 sts. plus 1 st.

1st row: K. * 1 br., 1 bl., 1 br., 2 bl., 3 br., 2 bl., 1 br., 1 bl.; rep. from * to last st., 1 br., break off bl.

2nd row: P. 1 y., * 1 br., 1 y., 7 br., 1 y., 1 br., 1 y.; rep. from * to end.

3rd row: K. * 2 y., 1 br., 1 y., 5 br., 1 y., 1 br., 1 y.; rep. from * to last st., 1 y.

4th row: P. 1 y., * 1 y., 2 br., 1 y., 3 br., 1 y., 2 br., 2 y.; rep. from * to end.

5th row: K. * 1 y., 4 br., 1 y., 1 br., 1 y., 4 br.; rep. from * to last st.; 1 y.

6th row: P. 1 br., * 5 br., 1 y., 6 br.; rep. from * to end.

7th row: As 5th row.

8th row: As 4th row.

9th row: As 3rd row.

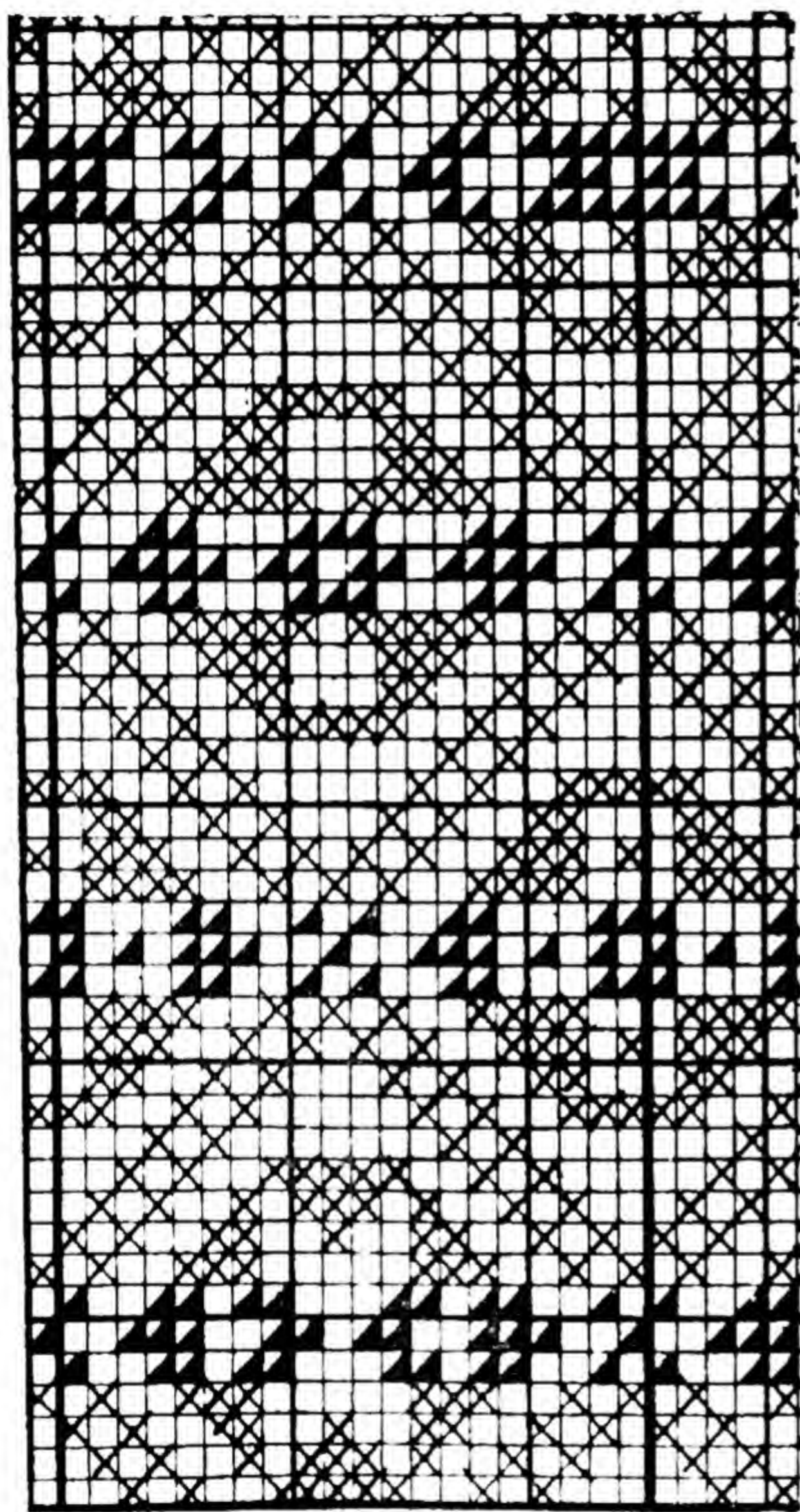
10th row: As 2nd row.

11th row: As 1st row.

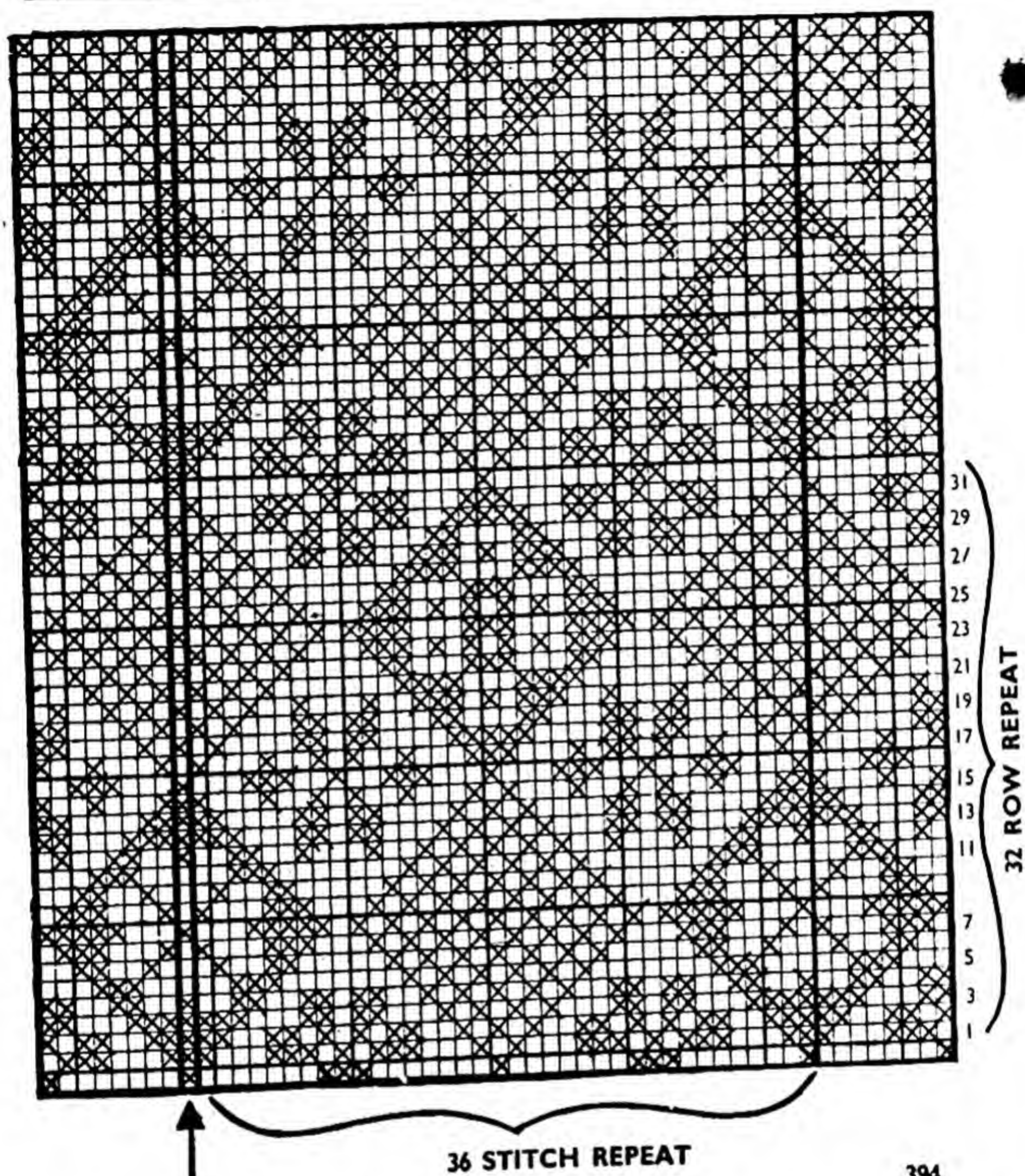
12th row: P. 1 bl., * (1 br., 4 bl.) twice, 1 br., 1 bl.; rep. from * to end. These 12 rows form the patt.

Other designs of this type are shown in charts (391 to 394).

The second type of Shetland design is worked in an all-over patterning. Any number of colours can be used, but these are



↑ 20 STITCH REPEAT
LAST ST. K. ROW.
FIRST ST. P. ROW.



LAST ST. K. ROW.
FIRST ST. P. ROW.

36 STITCH REPEAT

32 ROW REPEAT

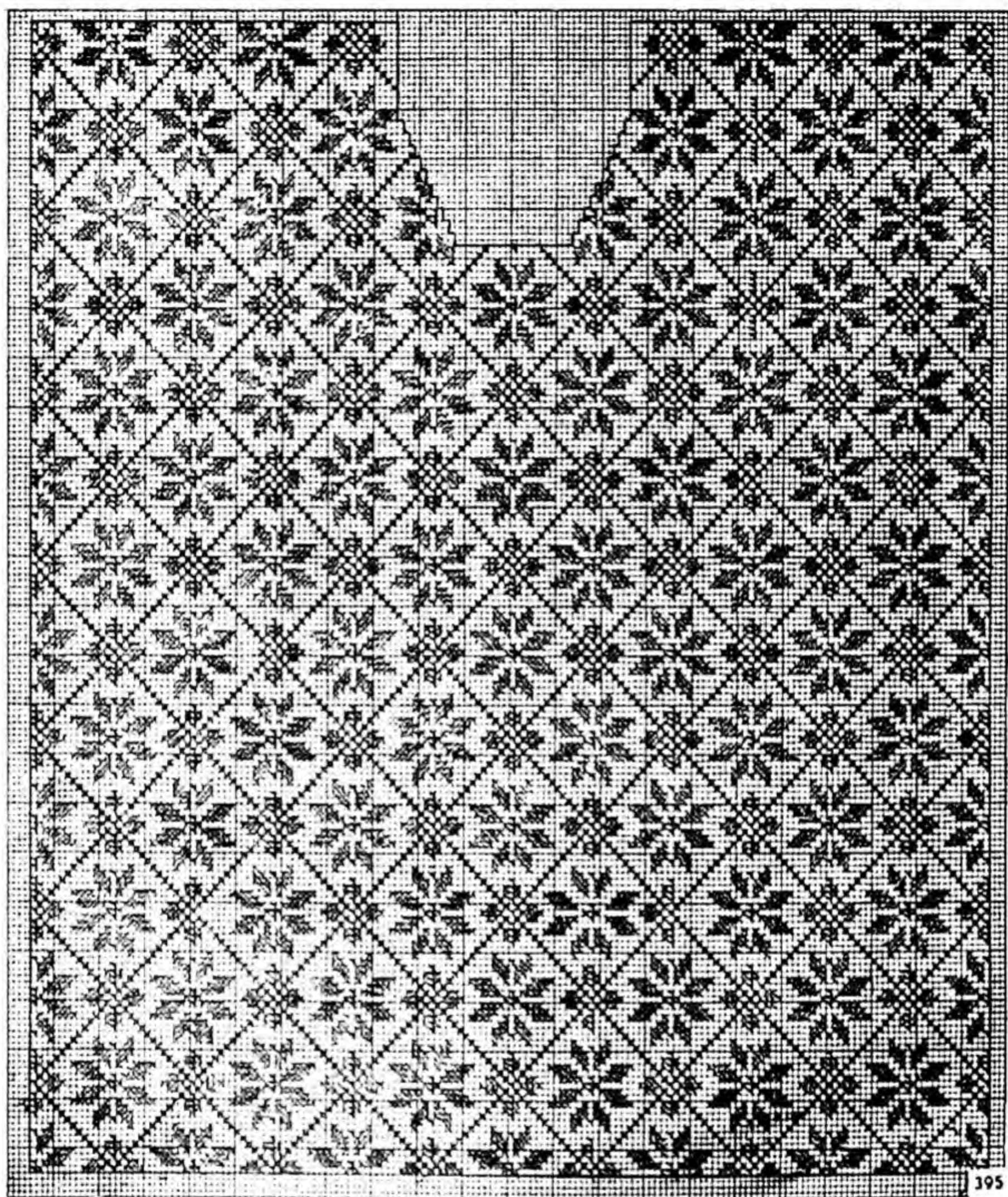
graded, and the colours are used in the sequence given in the twelve-row colour sequence, in next column.

This twelve-row colour sequence is followed throughout the pattern. Thus, if there are fifteen pattern rows the colour sequence will change as the patterning proceeds.

A typical all-over Shetland patterning is shown on the basic shape for a man's pullover (395).

| | Background | Pattern |
|-----------|------------|------------|
| 1st row: | 1st Colour | 2nd Colour |
| 2nd row: | 1st Colour | 2nd Colour |
| 3rd row: | 3rd Colour | 2nd Colour |
| 4th row: | 3rd Colour | 4th Colour |
| 5th row: | 3rd Colour | 4th Colour |
| 6th row: | 5th Colour | 4th Colour |
| 7th row: | 5th Colour | 6th Colour |
| 8th row: | 5th Colour | 6th Colour |
| 9th row: | 7th Colour | 6th Colour |
| 10th row: | 7th Colour | 8th Colour |
| 11th row: | 7th Colour | 8th Colour |
| 12th row: | 9th Colour | 8th Colour |

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TYROLEAN KNITTING

In Tyrolean knitting a common practice is to work cable and bobble patterns, enlivening them with gaily coloured embroidery carried out in simple stitches. Transfers are never used for this type of work, the embroidered motifs being built up in such a way that they can be easily copied on to the knitting from a simple chart. In many cases the pattern used in the

knitted fabric serves as a foundation for the embroidery.

The most important thing to remember about this type of embroidery is that the stitches must be bold and simple. Gay colours must be used, the general effect being one of brightness and lucidity of colouring. The following stitches are all useful in this type of work:

Blanket stitch, Chain stitch, French Knots, Lazy Daisy stitch, Running stitch, Satin stitch and Stem stitch.

The methods of working these stitches are described under *Embroidery Stitches*.

The peasants of the Austrian Tyrol are famous for their gaily embroidered coats. These are generally knitted in a heavy wool (double knitting wool is ideal for this purpose), the designs being built up from bobbles and cables, occasionally lace motifs are used to give emphasis to the pattern on the coat itself. They are usually knitted in white and then heavily embroidered in brightly coloured wools to give a gay contrast to the white ground of the coat itself.

Here is a typical Tyrolean pattern with embroidered motifs.

Abbreviations:

Cr.1f.—Cross 1 front by working across next 4 sts. as follows—sl. next st. on to cable needle and leave at front of work, k. following 3 sts., then k. st. from cable needle.

Cr.3b.—Cross 3 back by working across next 4 sts. as follows—sl. next 3 sts. on to cable needle and leave at back of work, k. the next st., then k.3 sts. from cable needle.

Cast on a multiple of 51 sts.

1st row: K.6, (leave wool at back of work), sl.1, k.1, sl.1, k.9, (m.b. make bobble by p.1, k.1, p.1, k.1 into next st., thus making 4 sts. out of next st., turn, k.4, turn, p.4, sl. 2nd, 3rd and 4th sts. over 1st st., k.2) twice, w.f., sl.1, k.2 tog., p.s.s.o., w.f., (k.2, m.b.) twice, k.9, sl.1, k.1, sl.1, k.6.

2nd row: P.6, sl.1, p.1, sl.1, p. to last 9 sts., sl.1, p.1, sl.1, p.6.

3rd row: K.3, cr.3b., k.1, cr.1f., k.5, (m.b., k.2) twice, k.2 tog., w.f., k.1,

w.f., k.2 tog. t.b.l., (k.2, m.b.) twice, k.5, cr.3b., k.1, cr.1f., k.3.

4th row: P.

5th row: K.6, sl.1, k.1, sl.1, k.7, (m.b., k.2) twice, k.2 tog., w.f., k.3, w.f., k.2 tog. t.b.l., (k.2, m.b.) twice, k.7, sl.1, k.1, sl.1, k.6.

6th row: As 2nd row.

7th row: K.3, cr.3b., k.1, cr.1f., k.3, (m.b., k.2) twice, k.2 tog., w.f., k.5, w.f., k.2 tog. t.b.l., (k.2, m.b.) twice, k.3, cr.3b., k.1, cr.1f., k.3.

8th row: P.

9th row: K.6, sl.1, k.1, sl.1, k.5, (m.b., k.2) twice, k.2 tog., w.f., k.7, w.f., k.2 tog. t.b.l., (k.2, m.b.) twice, k.5, sl.1, k.1, sl.1, k.6.

10th row: As 2nd row.

11th row: K.3, cr.3b., k.1, cr.1f., k.1, (m.b., k.2) twice, k.2 tog., w.f., k.9, w.f., k.2 tog. t.b.l., (k.2, m.b.) twice, k.1, cr.3b., k.1, cr.1f., k.3.

12th row: P.

13th row: As 9th row.

14th row: As 2nd row.

15th row: As 7th row.

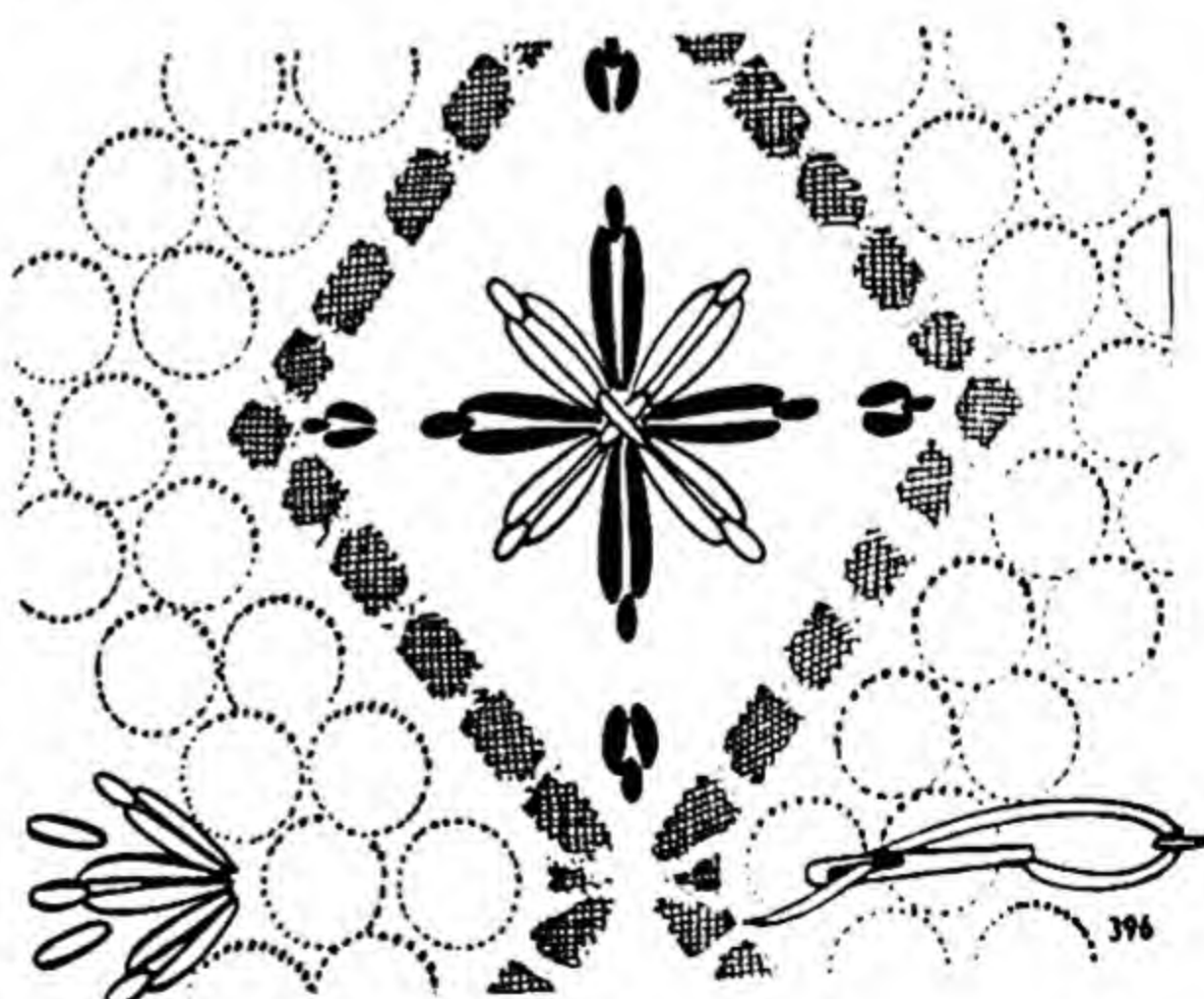
16th row: P.

17th row: As 5th row.

18th row: As 2nd row.

19th row: As 3rd row. 20th row: P.

The diagram (396) shows the method of working the embroidered pattern.



VANDYKE PATTERNS

This type of pattern is similar in method of work to *Diagonal Patterns*, page 113, in that vandyke stripes of stocking stitch are worked on a ground of reverse stocking stitch.

ELONGATED VANDYKE

Cast on a multiple of 18 sts.

1st and 3rd rows: * K.1, (p.2, k.2) twice, p.1, (k.2, p.2) twice; rep. from * to end.

2nd and 4th rows: * (K.2, p.2) twice,

k.1, (p.2, k.2) twice, p.1; rep. from * to end.

5th and 7th rows: * (P.2, k.2) twice, p.3, k.2, p.2, k.2, p.1; rep. from * to end.

6th and 8th rows: * K.1, p.2, k.2, p.2, k.3 (p.2, k.2) twice; rep. from * to end.

9th and 11th rows: * P.1, (k.2, p.2) twice, k.1, (p.2, k.2) twice; rep. from * to end.

10th and 12th rows: * (P.2, k.2) twice, p.1, (k.2, p.2) twice, k.1; rep. from * to end.

13th and 15th rows: * (K.2, p.2) twice, k.3, p.2, k.2, p.2, k.1; rep. from * to end.

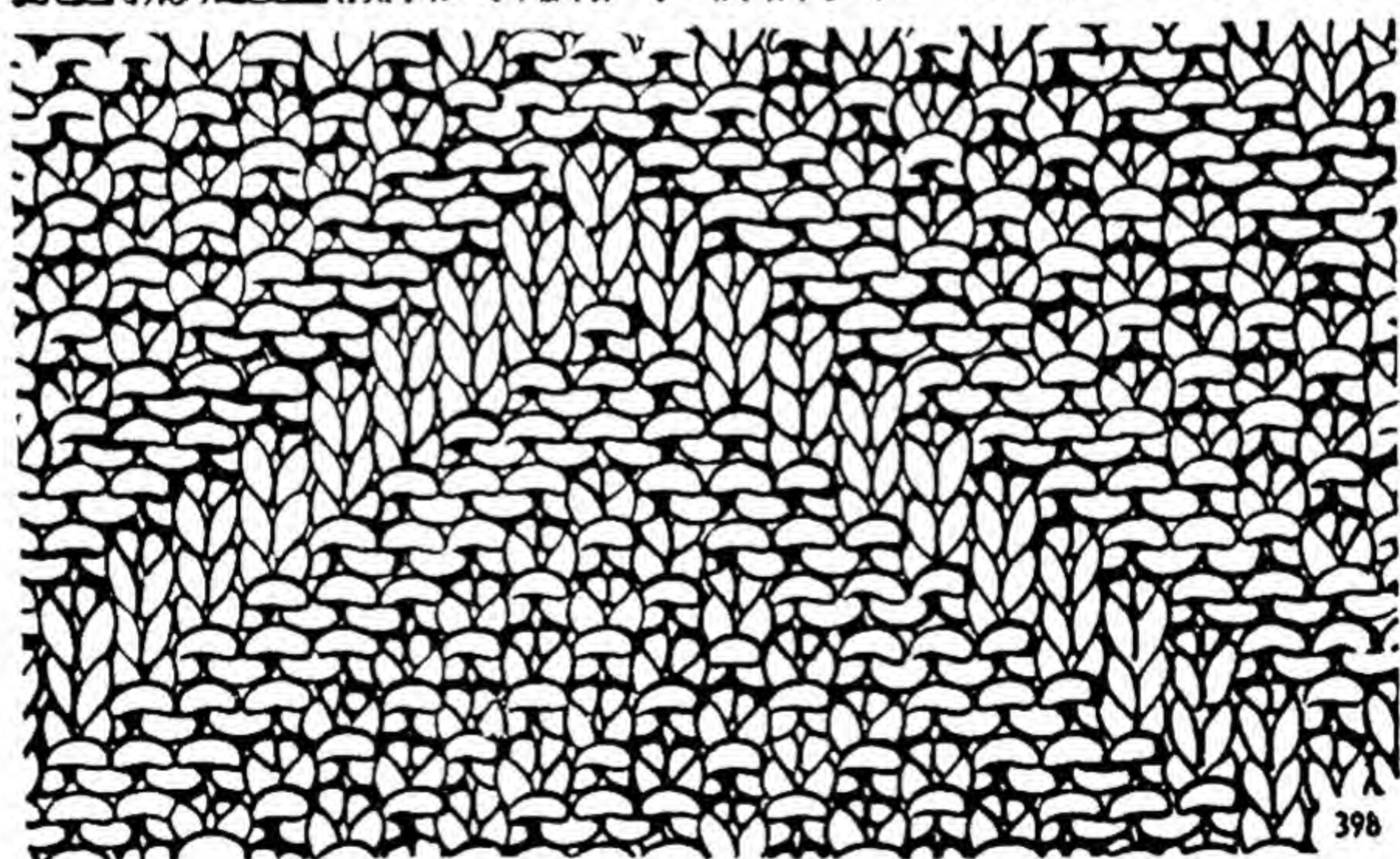
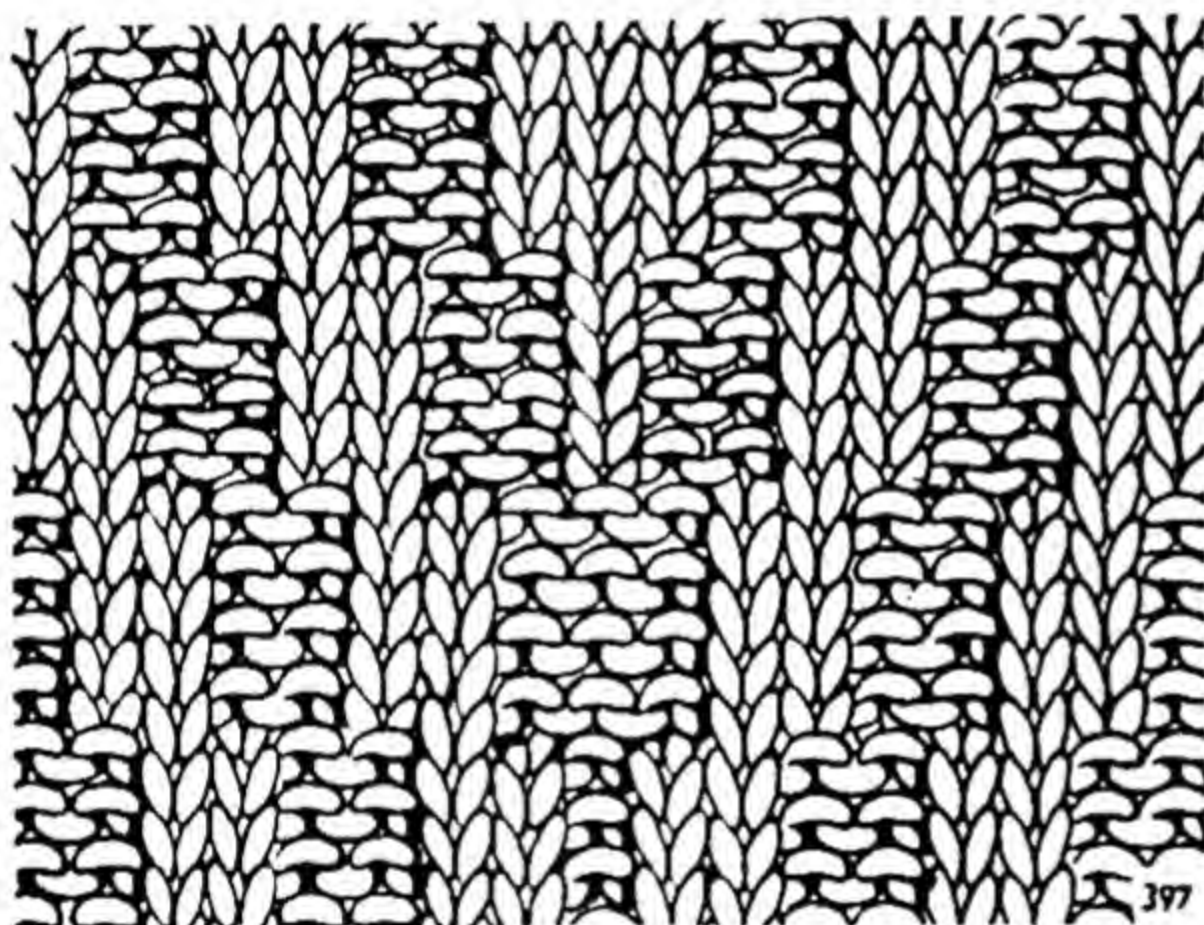
14th and 16th rows: * P.1, k.2, p.2, k.2, p.3, (k.2, p.2) twice; rep. from * to end.

These 16 rows form the patt. (397).

FANCY VANDYKE

Cast on a multiple of 22 sts.

1st row: * P.1, k.1, p.3, (k.1, p.1) twice, k.1, p.5,



(k.1, p.1) twice, k.1, p.2; rep. from * to end.

2nd row: * K.3, p.1, (k.1, p.1) twice, k.3, p.1, (k.1, p.1) twice, k.3, p.3; rep. from * to end.

3rd row: * K.4, p.3, (k.1, p.1) 5 times, k.1, p.3, k.1; rep. from * to end.

4th row: * P.2, k.3, p.1 (k.1, p.1) 4 times, k.3, p.3, k.1, p.1; rep. from * to end.

5th row: * P.3, k.3, p.3, (k.1, p.1) 3 times, k.1, p.3, k.3; rep. from * to end.

6th row: * K.1, p.3, k.3, p.1, (k.1, p.1) twice, k.3, p.3, k.4; rep. from * to end.

7th row: * P.1, k.1, p.3, k.3, p.3, k.1, p.1, k.1, p.3, k.3, p.2; rep. from * to end.

8th row: * (K.3, p.3, k.3, p.1) twice, k.1, p.1; rep. from * to end.

9th row: * (P.1, k.1) twice, p.3, k.3, p.5, k.3, p.3, k.1; rep. from * to end.

10th row: * K.1, p.1, (k.3, p.3) twice, k.3, p.1, (k.1, p.1) twice; rep. from * to end.

11th row: * (P.1, k.1) 3 times, p.3, k.3, p.1, k.3, p.3, k.1, p.1, k.1; rep. from * to end.

12th row: * (K.1, p.1) twice, k.3, p.5, k.3, p.1, (k.1, p.1) 3 times; rep. from * to end.

13th row: * P.3, (k.1, p.1) twice, k.1, p.3, k.3, p.3, (k.1, p.1) twice, k.1; rep. from * to end.

14th row: * (K.1, p.1) 3 times, (k.3, p.1) twice, (k.1, p.1) twice, k.4; rep. from * to end.

These 14 rows form the patt. (398).

LITTLE VANDYKE PATTERN

Cast on a multiple of 12 sts., plus 1.

1st row: * P.1, k.3, p.5, k.3; rep. from * to last st., p.1.

2nd row: K.1, * p.3, k.5, p.3, k.1; rep. from * to end.

3rd row: P.2, * k.3, p.3; rep. from * to last 5 sts., k.3, p.2.

4th row: K.2, * p.3, k.3; rep. from * to last 5 sts., p.3, k.2.

5th row: P.3, * k.3, p.1, k.3, p.5; rep. from * to last 10 sts., k.3, p.1, k.3, p.3.

6th row: K.3, * p.3, k.1, p.3, k.5; rep. from * to last 10 sts., p.3, k.1, p.3, k.3.

7th row: * K.1, p.3, k.5, p.3; rep. from * to last st., k.1.

8th row: P.1, * k.3, p.5, k.3, p.1; rep. from * to end.

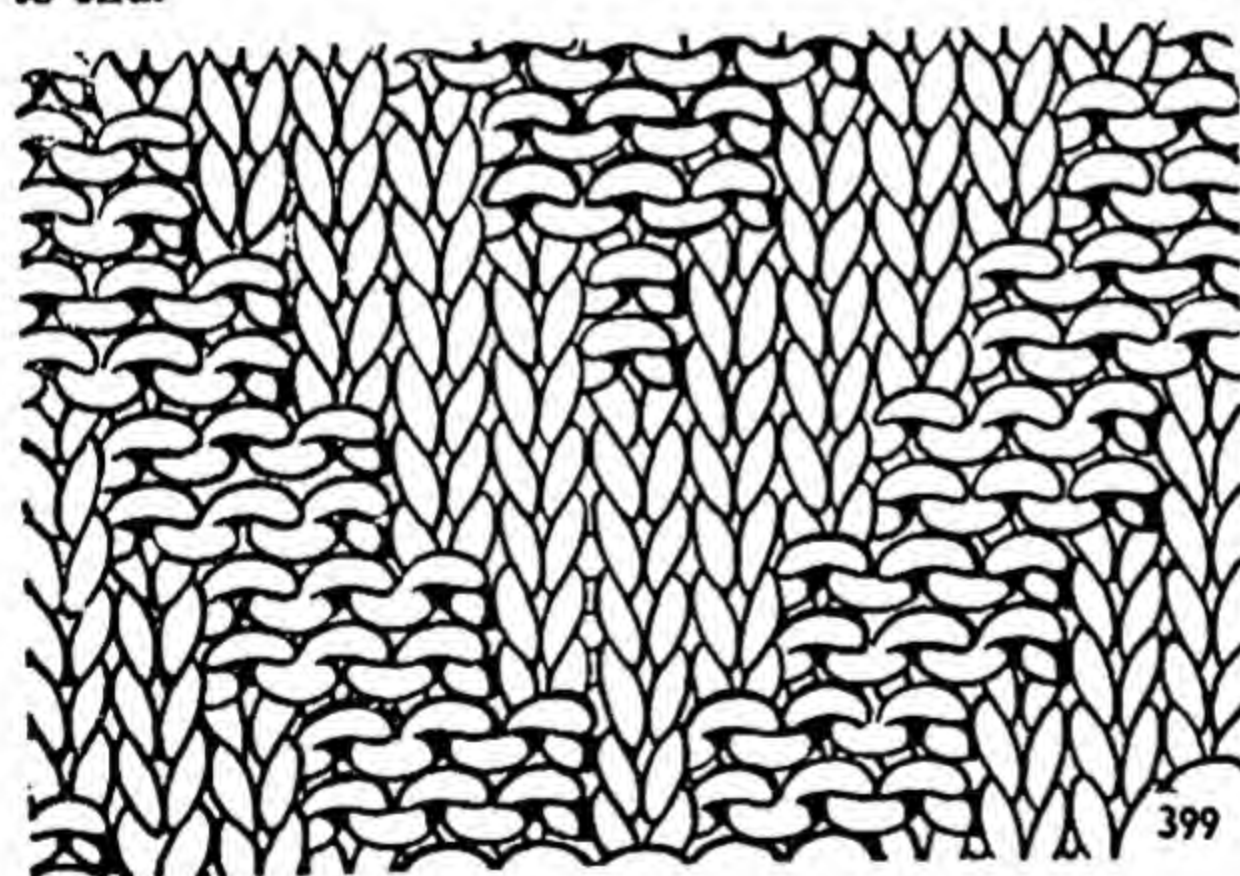
9th row: K.2, * p.3, k.3; rep. from * to last 5 sts., p.3, k.2.

10th row: P.2, * k.3, p.3; rep. from * to last 5 sts., k.3, p.2.

11th row: K.3, * p.3, k.1, p.3, k.5; rep. from * to last 10 sts., p.3, k.1, p.3, k.3.

12th row: P.3, * k.3, p.1, k.3, p.5; rep. from * to last 10 sts., k.3, p.1, k.3, p.3.

These 12 rows form the patt. and are repeated for (399).



WOVEN KNITTING

The type of fabric produced in woven knitting resembles hopsack in appearance. It is much firmer than ordinary

knitted fabric and lacks the elasticity one usually finds. The principle of woven knitting is to slip alternate

stitches, bringing the wool to the front of the slipped stitch and taking it to the back of the work again before knitting the following stitch. On the second row the stitches which were slipped on the first row are purled, the woven principle being carried out at the back of the knitted stitches of the previous row.

To work woven knitting, proceed as follows—

Cast on an odd number of stitches.

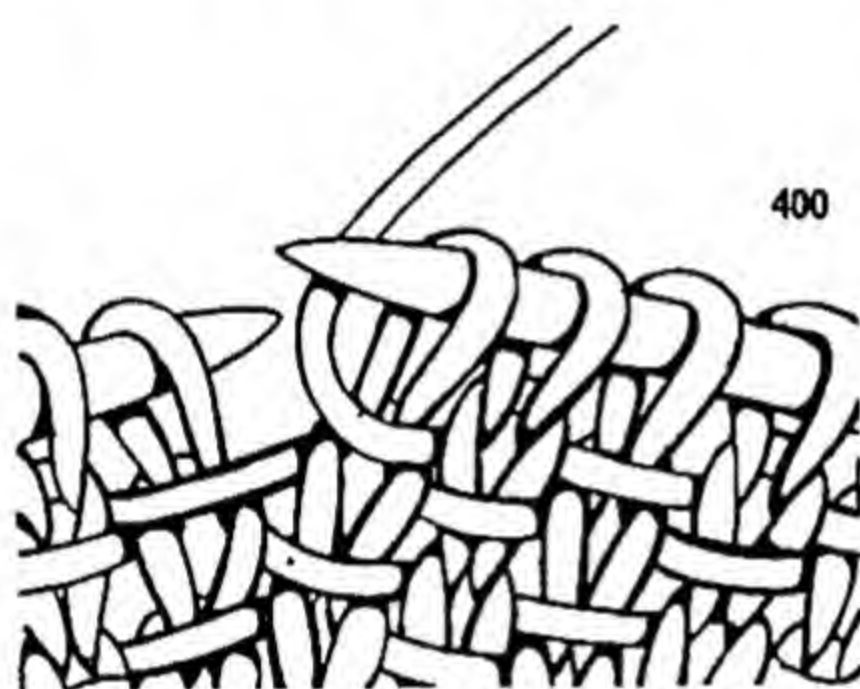
1st row: K.1 * bring wool to front of needle (400), sl. next st. purlwise, take wool to back of needle, k. next stitch; rep. from * to end of row.

2nd row: K.1, * p.1, take wool to back of needle, sl. the following stitch purlwise, bring wool to front of needle; rep. from * to last 2 sts., p.1, k.1.

These 2 rows form the patt. for woven knitted fabric (401).

An important point to remember in producing woven knitting is that it should be worked on a finer needle than ordinary stocking stitch.

When using 2-ply wool a No. 12 needle is recommended, for 3-ply a No. 11 needle, for 4-ply a No. 10 needle and for double knitting wool a No. 8 needle.



400



401

Knitted Laces

KNITTED LACES are found in many parts of Europe.

Vienna and Paris were at one time the centres of knitting of this type and

it is to these two centres that most designers have turned for inspiration and ideas in the creation of lovely laces and lace fabrics.

BASIC PRINCIPLES OF LACE KNITTING

Knitted laces are built up from decorative units formed mainly on the "over" principle. To form edgings, single increases are used on every alternate row, followed in certain types of edgings with single decreases matching the increases on every alternate row.

Overs. In all knitted laces the made stitches consist of either a "w.f." between 2 k. actions, a "w.o.n." between a p. and a k. action, a "w.r.n." between 2 p. actions. In this section all these actions are referred to as "over" as they are commonly written of in lace patternings as the "over principle."

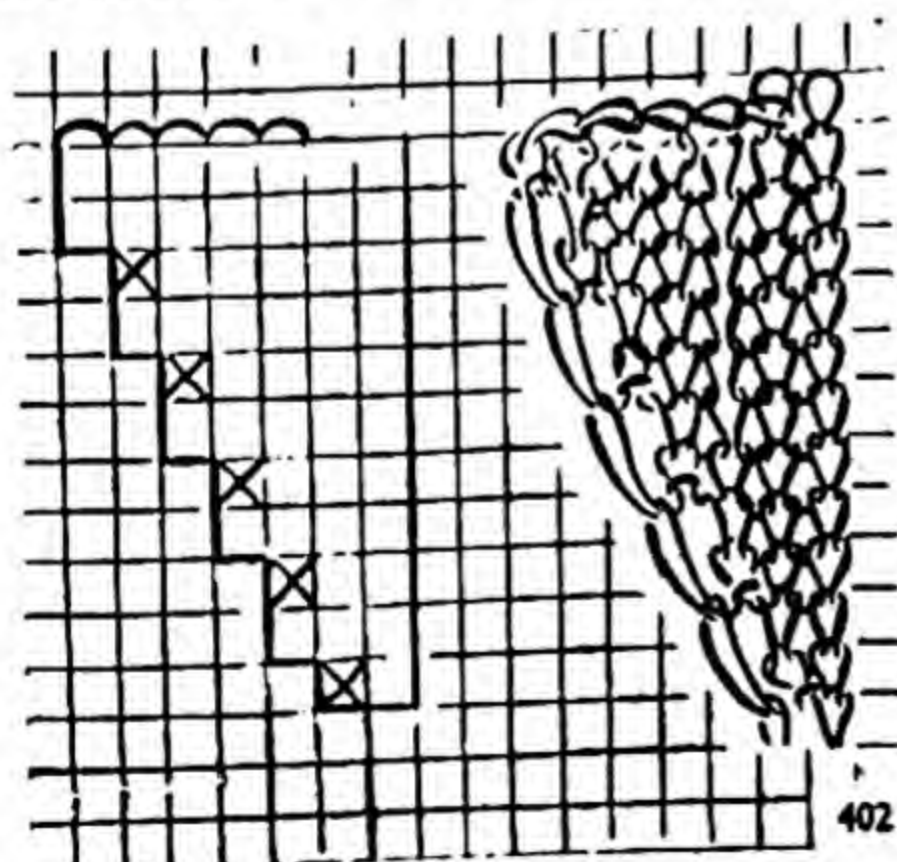
the action itself making a lace hole or looped edge to lace fabrics.

Note: The basic principle that applies to all laces is that there must be a static number of stitches at the beginning of each lace pattern. Thus, if at the beginning of the lace pattern 15 stitches have been cast on, 7 increases are worked to form the point (thus giving 22 stitches), 7 decreases must be worked either by casting off 7 in the serrated edge type of lace or by working 7 decreases in the triangular or scalloped edge type of lace, thus reducing the stitches to the original 15 stitches before the repeat of the lace pattern is worked.

Pointed Edges. The principles of forming pointed edgings vary according to the shape of the point. The first method is to work a single increase on the first and every odd row in the next to the last stitch until the number of increases to make the length of point required has been completed. The increases are then lost by a single cast-off, the same number of stitches being cast off as were increased in shaping the point of the lace itself.

In the diagram (402) a cross is used to mark each increase, the cast-off stitches being marked by the half circles along the cast-off edge itself.

If a more decorative edge to the point is required the increases are not worked



on the first and every odd row, but on the second and every even row. The method of increase here is to work an "over" on the needle before knitting the first stitch of the second and every even row.

DRAFT

To draft a lace pattern, first of all draw the basic shape on graph paper, mark the increases and decreases. Next build up the lace units into the type of design to be used on the lace itself. In the following series of patterns, where the above principles are applied, the drafting method is shown in the diagrams relating to the first lace pattern.

Basic Shapes.

Cast on 12 sts.

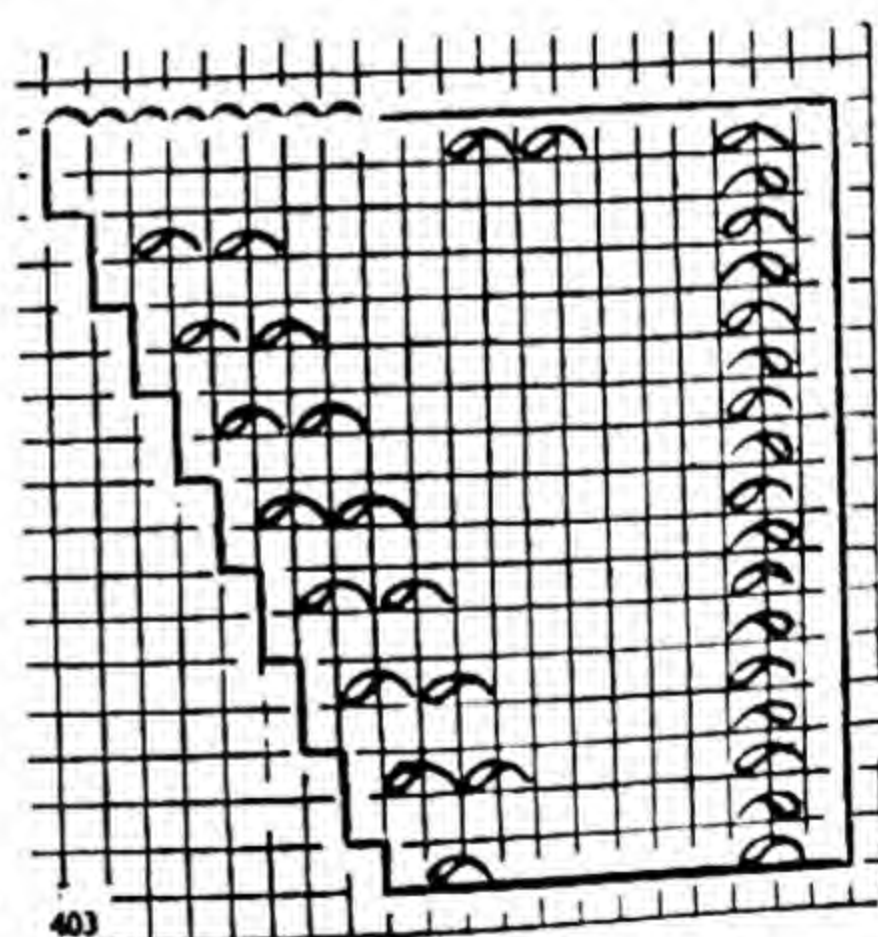
1st row: K.

2nd row: Wrap the wool round the needle before knitting the first stitch, k. to end.

Repeat these 2 rows 7 times more.

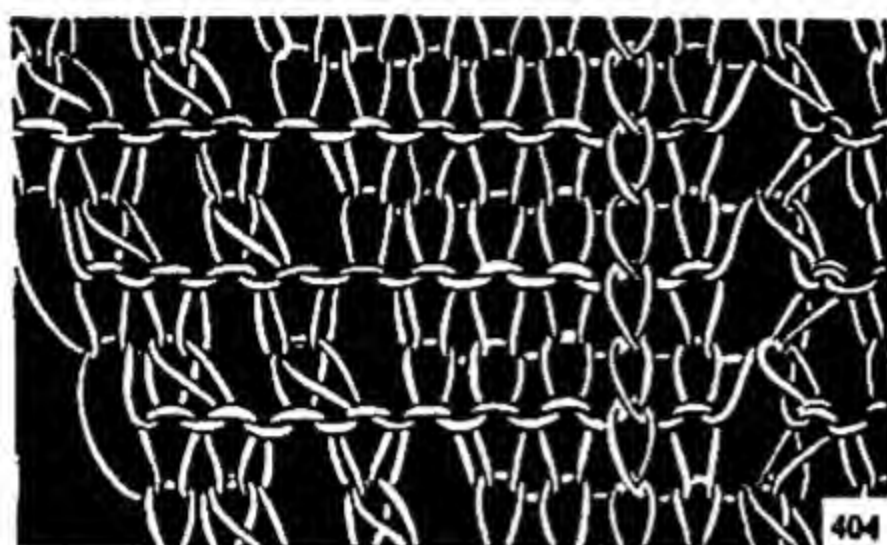
Next row: K.

Next row: Cast off 8 sts., k. to the end, thus there will be 12 sts. on the needle again.



By adding "overs" and decreases to the basic, simple pointed lace a design is built up (403).

The principle is exactly the same but



a patterning is introduced to turn the plain knitted shape into an attractive lace edging (404 and 405).

Cast on 12 sts.

1st row: K.1, w.f., k.2 tog., k.1, k.b.1, k.2, (w.f., k.2 tog.) twice, k.1.

2nd row: W.o.n., k.7, p.b.1, k.1, w.f., k.2 tog., k.1, (13 sts.).

3rd row: K.1, w.f., k.2 tog., k.1, k.b.1, k.3, (w.f., k.2 tog.) twice, k.1.

4th row: W.o.n., k.8, p.b.1, k.1, w.f., k.2 tog., k.1 (14 sts.).

5th row: K.1, w.f., k.2 tog., k.1, k.b.1, k.4, (w.f., k.2 tog.) twice, k.1.

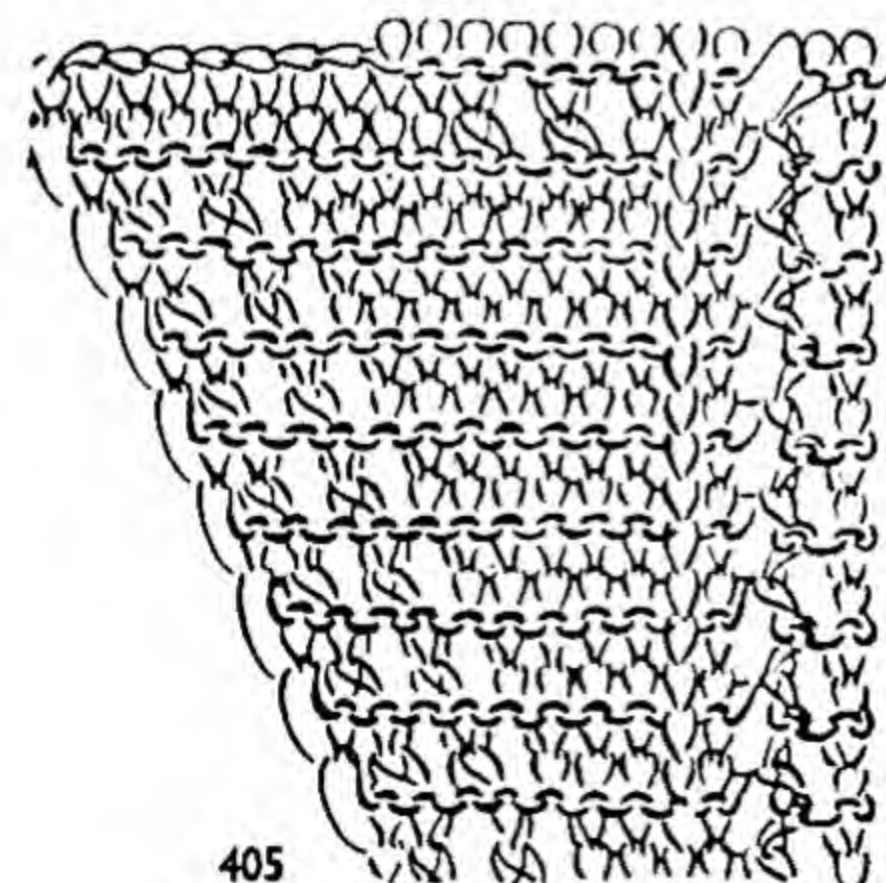
6th row: W.o.n., k.9, p.b.1, k.1, w.f., k.2 tog., k.1 (15 sts.).

7th row: K.1, w.f., k.2 tog., k.1, k.b.1, k.5, (w.f., k.2 tog.) twice, k.1.

8th row: W.o.n., k.10, p.b.1, k.1, w.f., k.2 tog., k.1 (16 sts.).

9th row: K.1, w.f., k.2 tog., k.1, k.b.1, k.6 (w.f., k.2 tog.) twice, k.1.

10th row: W.o.n., k.11, p.b.1, k.1, w.f., k.2 tog., k.1 (17 sts.).



11th row: K.1, w.f., k.2 tog., k.1, k.b.1, k.7, (w.f., k.2 tog.) twice, k.1.

12th row: W.o.n., k.12, p.b.1, k.1, w.f., k.2 tog., k.1 (18 sts.).

13th row: K.1, w.f., k.2 tog., k.1, k.b.1, k.8, (w.f., k.2 tog.) twice, k.1.

14th row: W.o.n., k.13, p.b.1, k.1, w.f., k.2 tog., k.1 (19 sts.).

15th row: K.1, w.f., k.2 tog., k.1, k.b.1, k.9, (w.f., k.2 tog.) twice, k.1.

16th row: W.o.n., k.14, p.b.1, k.1, w.f., k.2 tog., k.1 (20 sts.).

17th row: K.1, w.f., k.2 tog., k.1, k.b.1, k.1, (w.f., k.2 tog.) twice, k.10.

18th row: Cast off 8, k.6 (there now being 7 sts. on the needle after cast-off), p.b.1, k.1, w.f., k.2 tog., k.1 (12 sts.).

Repeat these 18 rows for the length required.

Broad Pointed Lace.

Cast on 13 sts.

1st row: Sl.1, p.1, p.2 tog., over, k.9.

2nd row: Sl.1, k.8, over, k.2, k.b.1, k.1.

3rd row: Sl.1, p.2, over, p.2 tog., over, k.9.

4th row: Sl.1, k.8, over, k.2 tog., over, k.2, k.b.1, k.1.

5th row: Sl.1, p.2, (over, p.2 tog. twice, over, k.9.

6th row: Sl.1, k.8, (over, k.2 tog.) twice, over, k.2, k.b.1, k.1.

7th row: Sl.1, p.2, (over, p.2 tog.) 3 times, over, k.9.

8th row: Sl.1, k.8, (over, k.2 tog.) 3 times, over, k.2, k.b.1, k.1.

9th row: Sl.1, p.2, (over, p.2 tog.) 4 times, over, k.9.

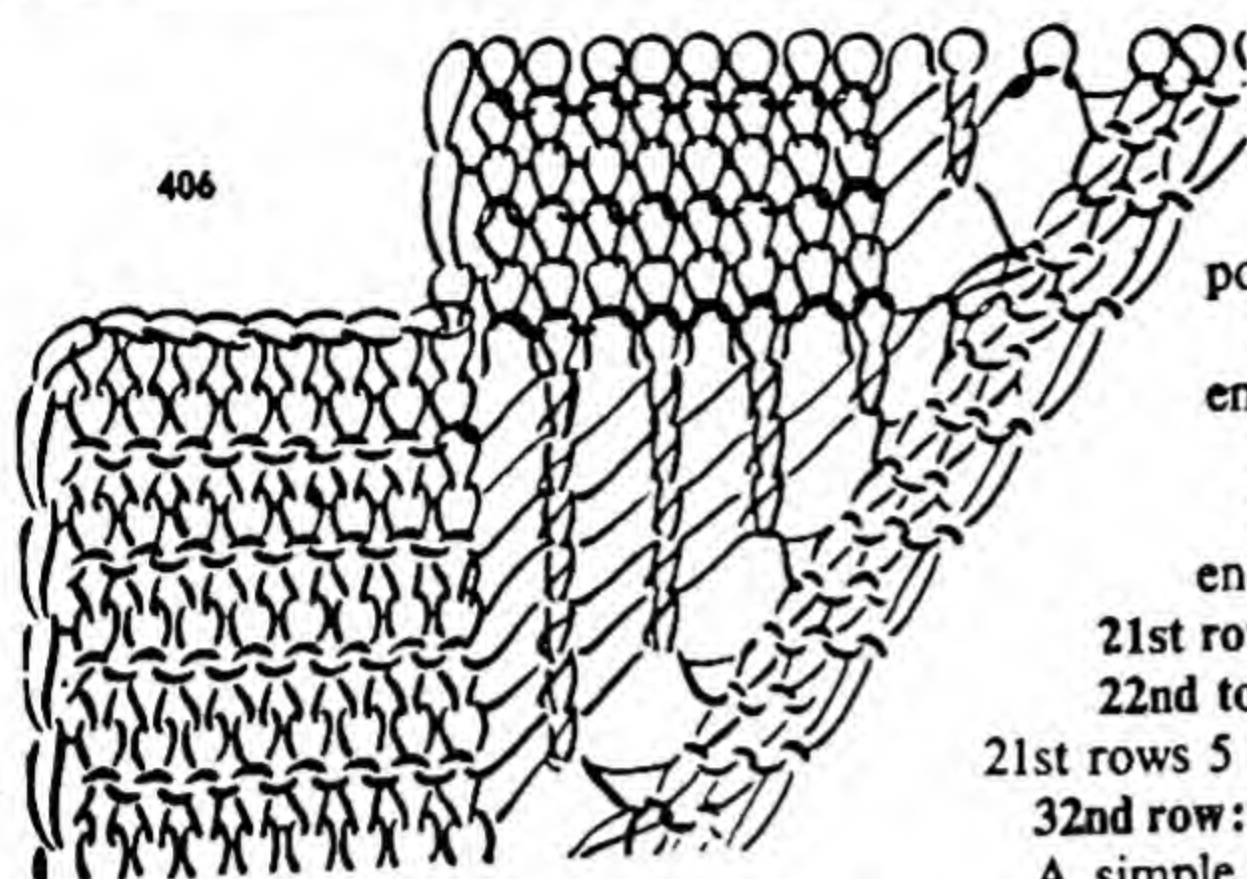
10th row: Cast off 8, k.10, (11 sts. on right-hand needle after cast off), k.b.1, k.1.

These 10 rows form the patt. (406).

Graduated Points. If a graduated type of edge is desired it can be worked by a series of increases balanced by a series of decreases.

In the diagram (407) the increases are marked with a cross on the first and

406



every odd row. They are worked in the next to the last stitch on the row. The decreases are also worked on the odd rows, marked with a cross, this being a simple "k.2 tog." principle at the end of the rows.

If the decorative looped edge is required on these graduated points, the principle is to work an "over" at the beginning of the 2nd and every even row until sufficient increases have been worked to give the depth required to the point. To balance the looped edge on the other side of the lace where the decreases are worked, a single decrease is made on the centre row and every alternate row; the following row (to the centre row) is worked with an "over, k.2 tog." at the beginning of the row. This action is repeated on every alternate row until the decreases have been worked to balance out the increases at the commencement of the point.

The series of increases and decreases which are worked along the top edge give an even movement to both sides of the point. The basic shape for this type of lace is worked as follows—

Cast on 12 sts.

1st row: K. to last st., inc. in last st.

2nd row: K.

3rd row: K. to last st., inc. in last st.

4th row: K.

5th to 16th rows: Repeat 3rd and 4th rows 6 times.

17th row: K.

The decreases are now worked, thus building up the other side of the point, as follows—

18th row: K. 2 tog., k. to end.

19th row: K.

20th row: K.2 tog., k. to end.

21st row: K.

22nd to 31st rows: Rep. 20th and 21st rows 5 times.

32nd row: K.2 tog., k. to end (12 sts.).

A simple lace stitch worked entirely on a w.f., k.2 tog. foundation (408) on this simple basic shape makes an attractive lace edging (409).

Cast on 12 sts.

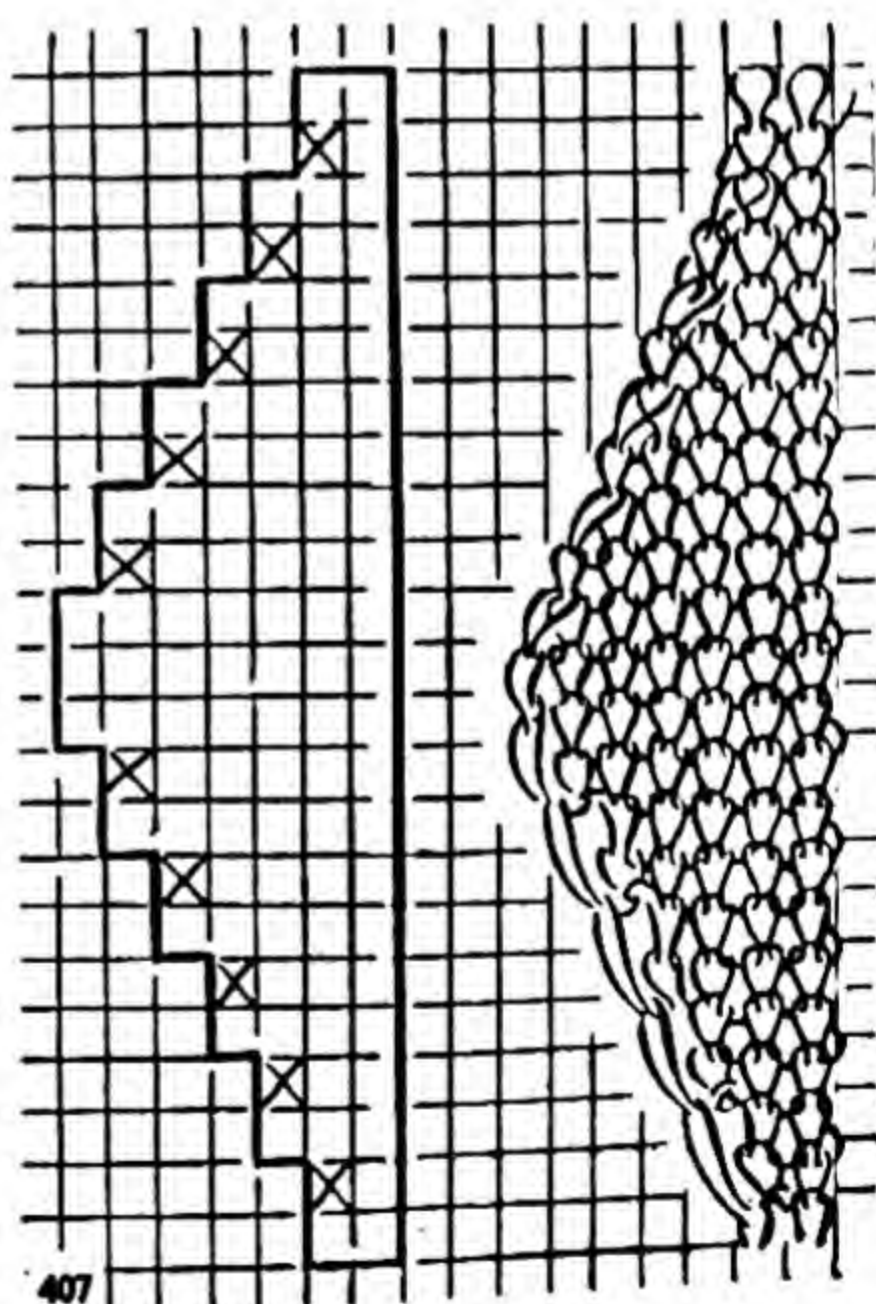
1st row: K.9, w.f., k.2 tog., inc. in last st. (13 sts.). 2nd row: K.

3rd row: K.8, (w.f., k.2 tog.) twice, inc. in last st. (14 sts.).

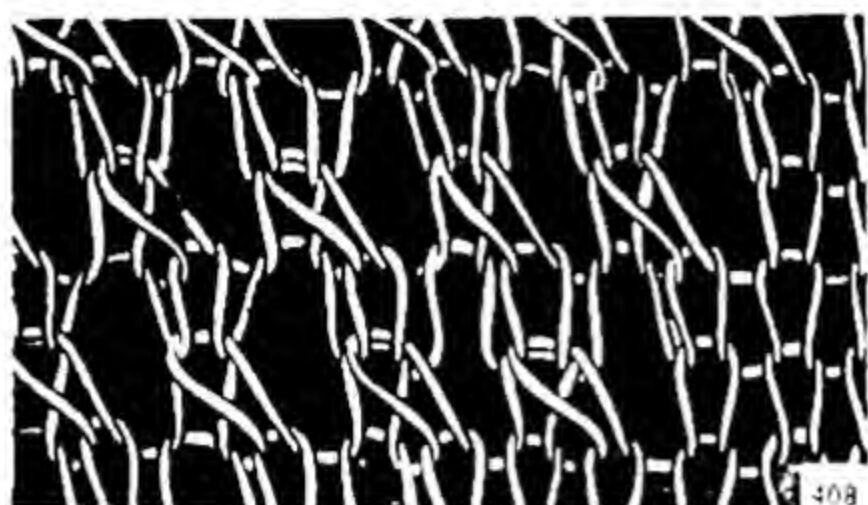
4th row: K.

5th row: K.7, (w.f., k.2 tog.) 3 times, inc. in last st. (15 sts.).

6th row: K.



407



7th row: K.6, (w.f., k.2 tog.) 4 times, inc. in last st., (16 sts.).

8th row: K.

9th row: K.5, (w.f., k.2 tog.) 5 times, inc. in last st. (17 sts.).

10th row: K.

11th row: K.4, (w.f., k.2 tog.) 6 times, inc. in last st. (18 sts.).

12th row: K.

13th row: K.3, (w.f., k.2 tog.) 7 times, inc. in last st., (19 sts.).

14th row: K.

15th row: K.2, (w.f., k.2 tog.) 8 times, inc. in last st., (20 sts.).

16th row: K.

17th row: K.1, (w.f., k.2 tog.) 9 times, k.1.

One half of the graduated edge has now been worked by making a series of single increases at the end of the first and every alternate row. The decreases are worked at the same edge as the increases.

18th row: K.2 tog., k. to end, (19 sts.)

19th row: K.2, (w.f., k.2 tog.) 8 times, k.1.

20th row: K.2 tog., k. to end, (18 sts.).

21st row: K.3, (w.f., k.2 tog.) 7 times, k.1.

22nd row: K.2 tog., k. to end, (17 sts.).

23rd row: K.4, (w.f., k.2 tog.) 6 times, k.1.

24th row: K.2 tog., k. to end, (16 sts.).

25th row: K.5, (w.f., k.2 tog.) 5 times, k.1.

26th row: K.2 tog., k. to end, (15 sts.).

27th row: K.6, (w.f., k.2 tog.) 4 times, k.1.

28th row: K.2 tog., k. to end, (14 sts.).

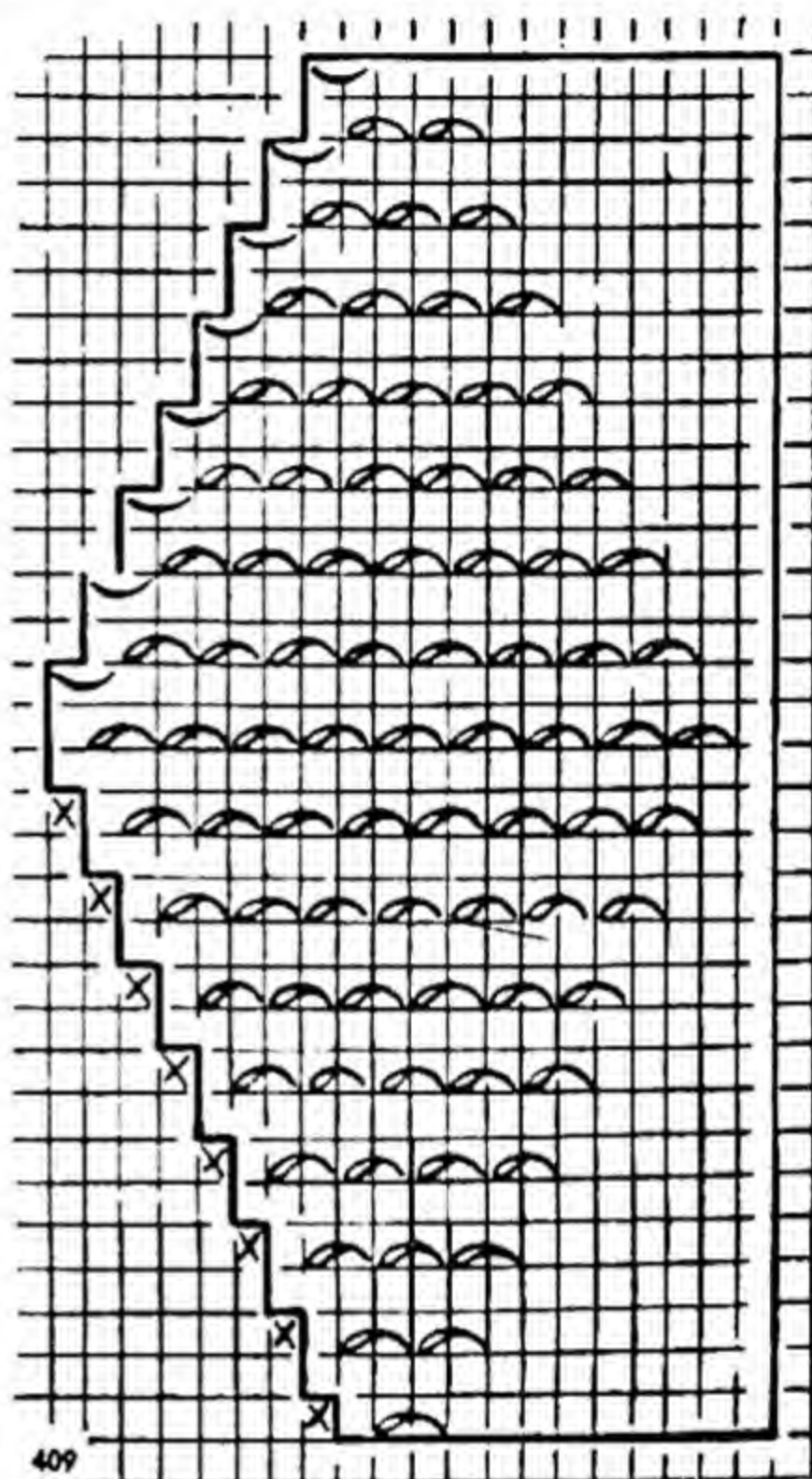
29th row: K.7, (w.f., k.2 tog.) 3 times, k.1.

30th row: K.2 tog., k. to end, (13 sts.).

31st row: K.8, (w.f., k.2 tog.) twice, k.1.

32nd row: K.2 tog., k. to end, (12 sts.).

Repeat these 32 rows for the length required.



Graduated Points, Fluted.

Fluted effects with lace patternings emphasizing the flutings (410) can be worked on the same basic graduated point by working the centre portion of the lace in stocking stitch and reverse stocking stitch, the trellis holes are worked in the stocking stitch portion (411).

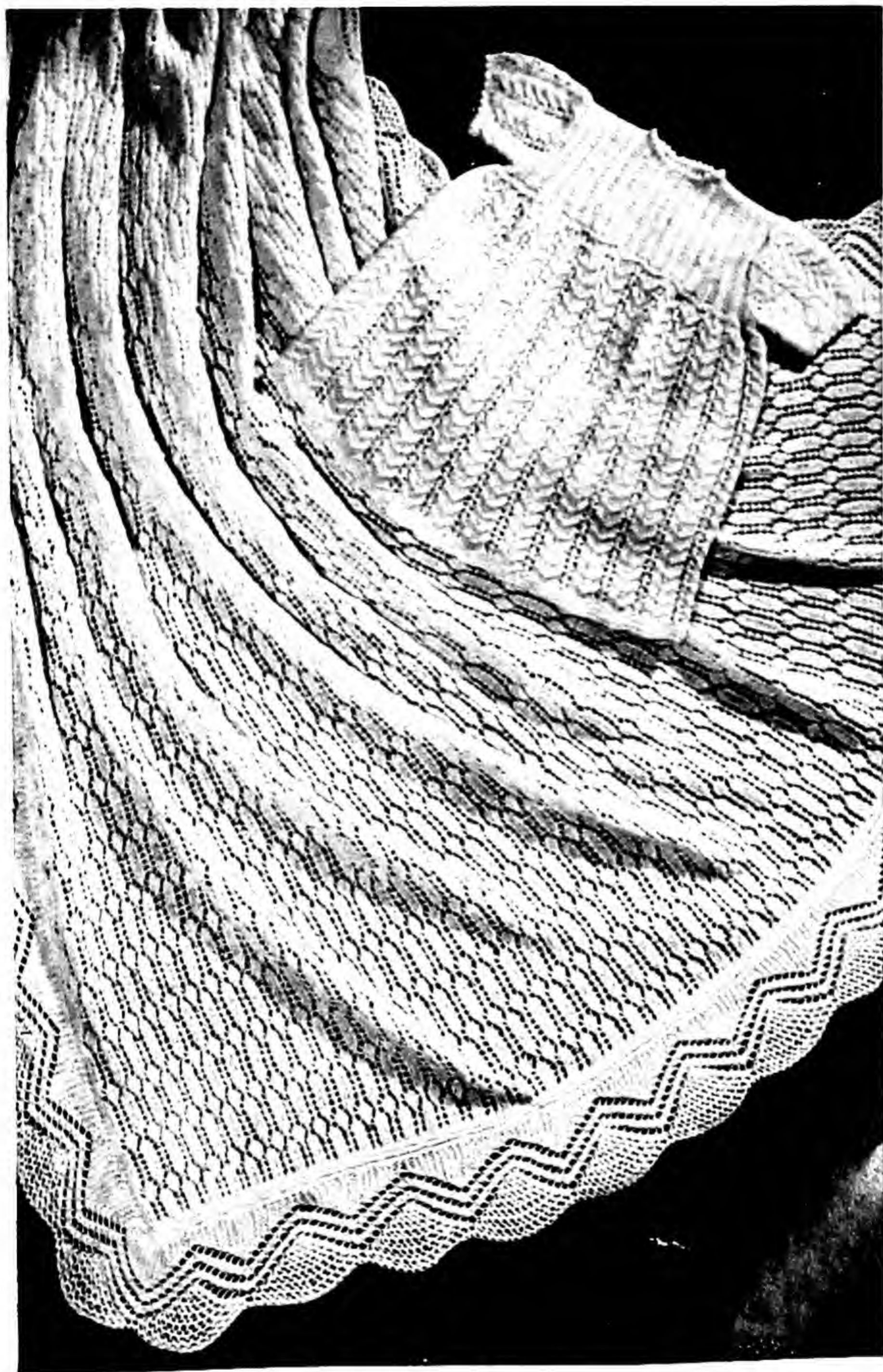
Cast on 16 sts.

1st row: K.2, w.f., k.2 tog., k.2, (w.f., k.2 tog.) 3 times, k.1, w.f., k.2 tog., inc. in last st., (17 sts.).

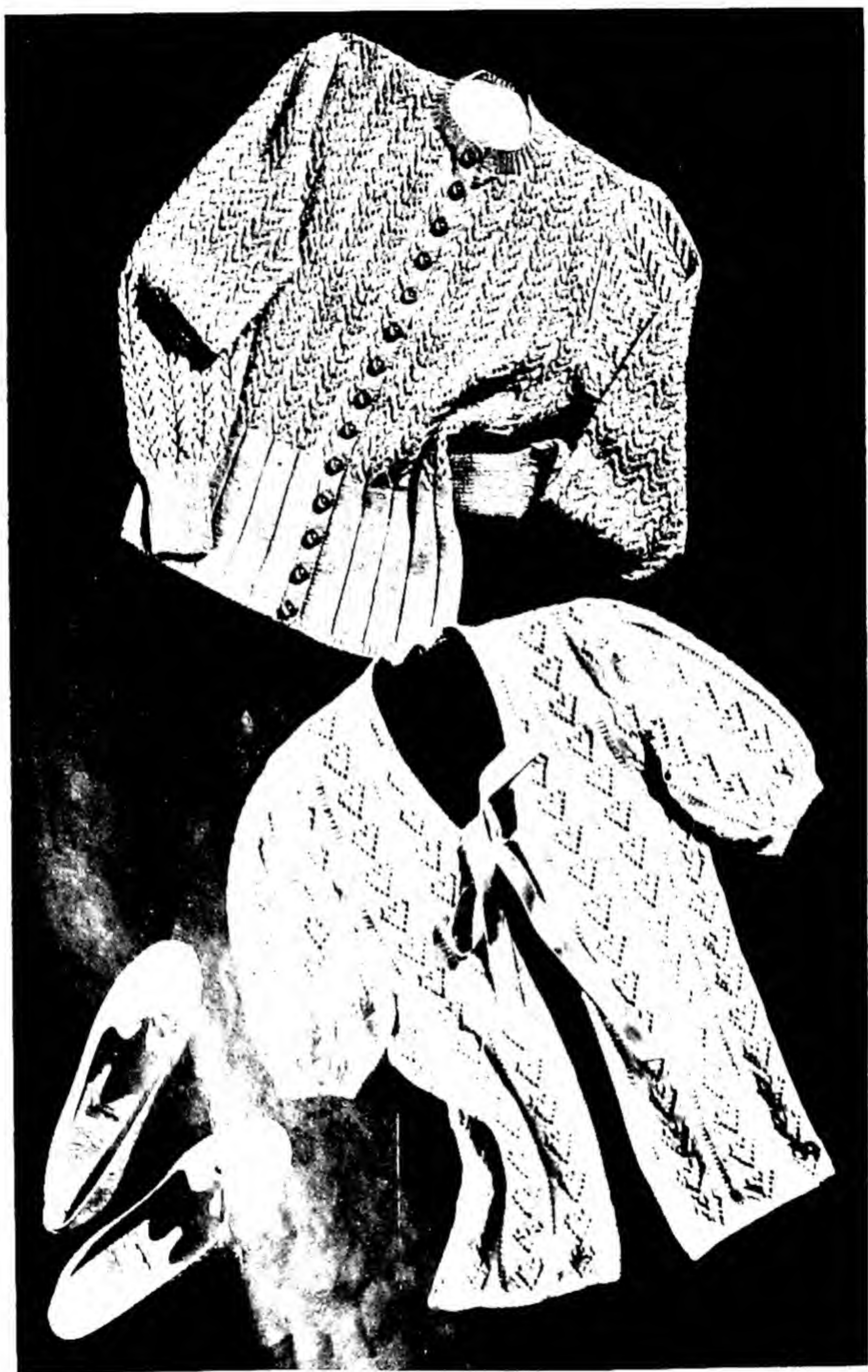
2nd row: K.4, p.8, k.5.

3rd row: K.2, w.f., k.2 tog., k.1, p.8, k.1, w.f., k.2 tog., inc. in last st., (18 sts.).

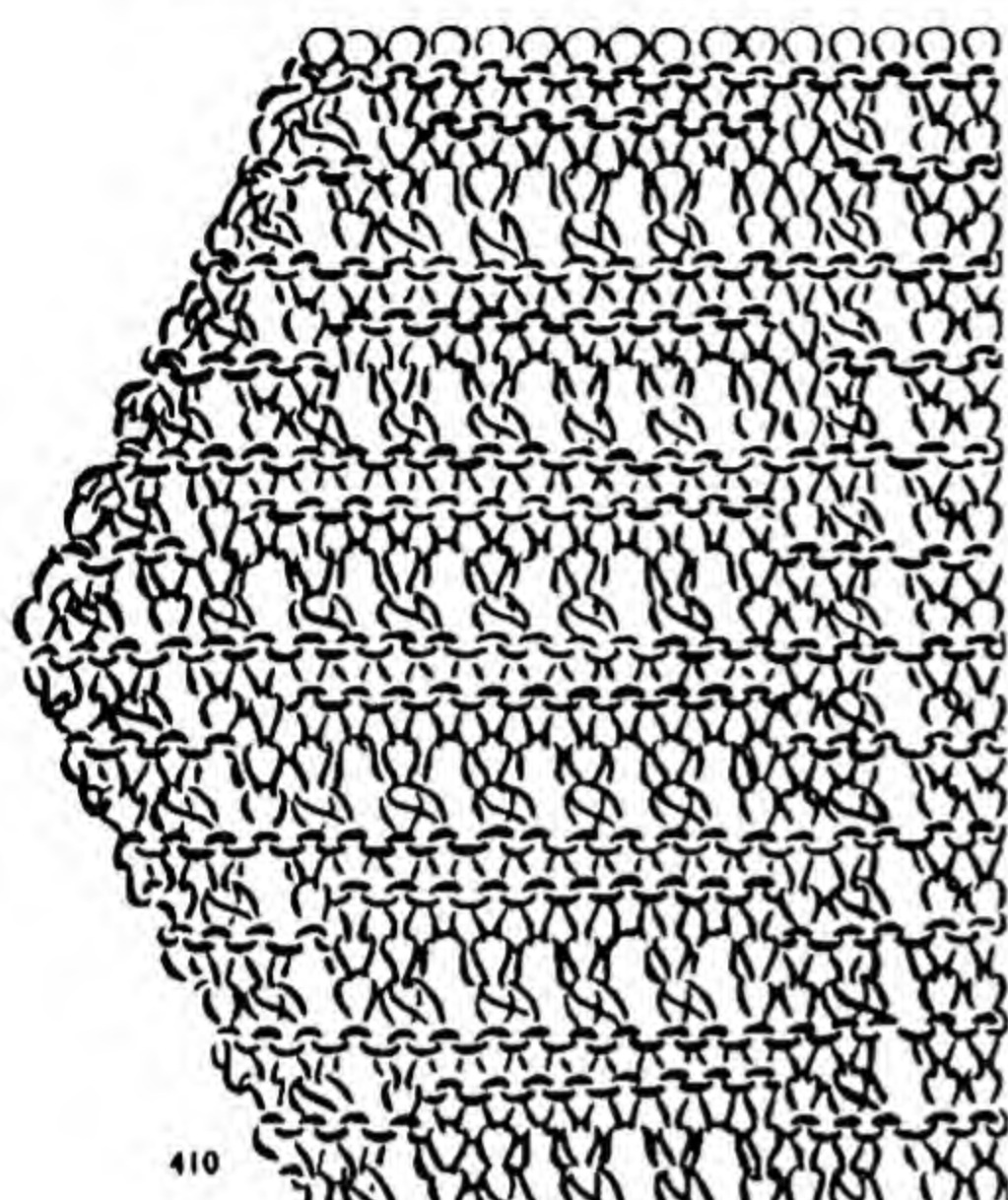
4th row: K.



The instructions for the baby's dress are given on page 387. The charming lace design shawl is made from instructions on page 392.



The lace-stitch cardigan is designed for the larger woman. See page 428 for the instructions. The matching jacket will be found on page 420.



5th row: K.2, w.f., k.2 tog., k.2, (w.f., k.2 tog.) 4 times, k.1, w.f., k.2 tog., inc. in last st., (19 sts.). 6th row: K.4, p.10, k.5.

7th row: K.2, w.f., k.2 tog., k.1, p.10, k.1, w.f., k.2 tog., inc. in last st., (20 sts.). 8th row: K.

9th row: K.2, w.f., k.2 tog., k.2, (w.f., k.2 tog.) 5 times, k.1, w.f., k.2 tog., inc. in last st., (21 sts.). 10th row: K.4, p.12, k.5.

11th row: K.2, w.f., k.2 tog., k.1, p.12, k.1, w.f., k.2 tog., inc. in last st., (22 sts.).

12th row: K.

13th row: K.2, w.f., k.2 tog., k.2, (w.f., k.2 tog.) 6 times, k.1, w.f., k.2 tog., k.1.

This completes one graduated side of the edging.

To complete the second graduated side work decreases at the beginning of

G

the next and every alternate row until 16 sts. remain on the needle once more.

14th row: K.2 tog., k.2, p.13, k.5, (21 sts.).

15th row: K.2, w.f., k.2 tog., k.1, p.12, k.1, w.f., k.2 tog., k.1.

16th row: K.2 tog., k. to end, (20 sts.).

17th row: K.2, w.f., k.2 tog., k.2, (w.f., k.2 tog.) 5 times, k.1, w.f., k.2 tog., k.1.

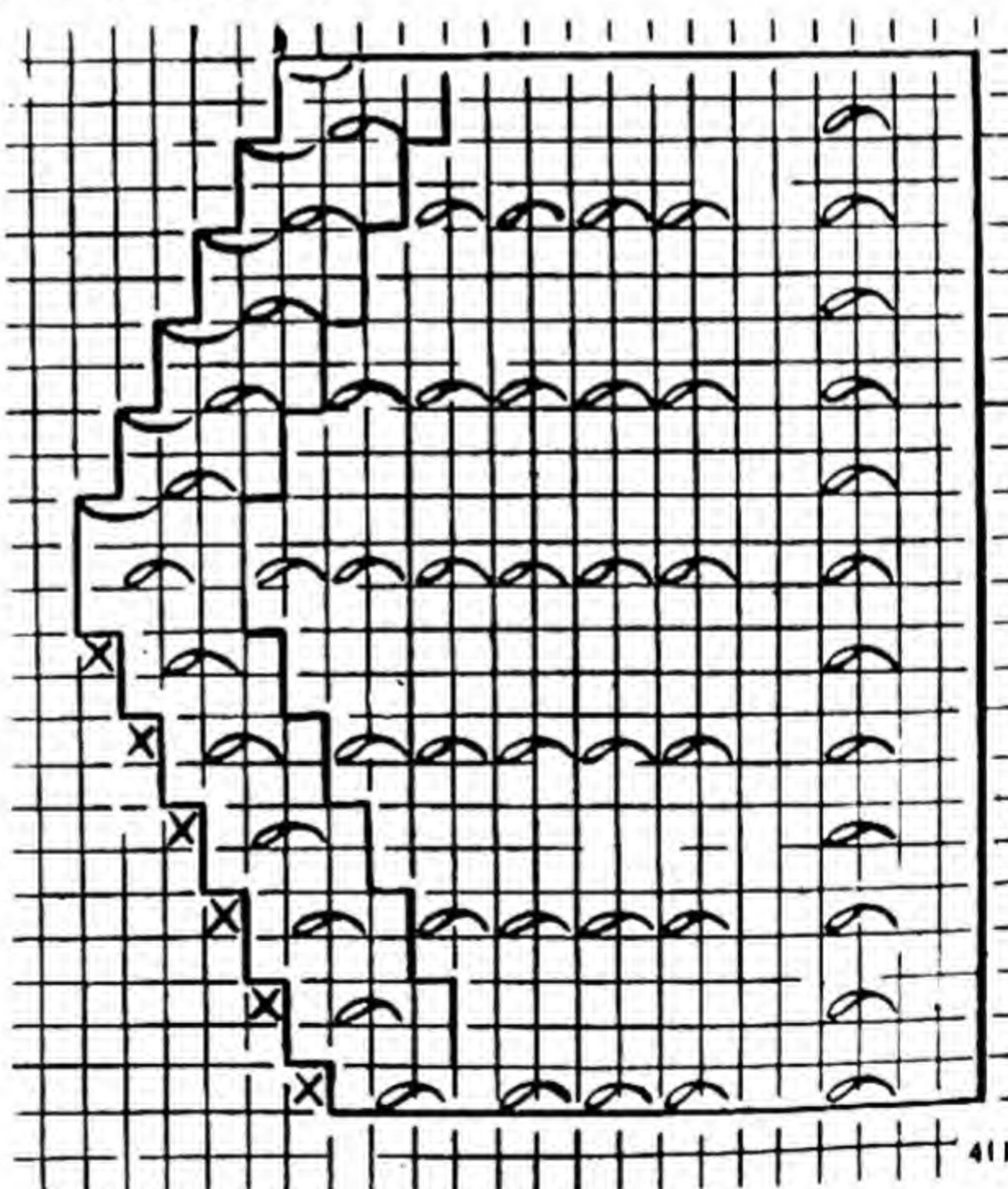
18th row: K.2 tog., k.2, p.11, k.5, (19 sts.).

19th row: K.2, w.f., k.2 tog., k.1, p.10, k.1, w.f., k.2 tog., k.1.

20th row: K.2 tog., k. to end, (18 sts.).

21st row: K.2, w.f., k.2 tog., k.2, (w.f., k.2 tog.) 4 times, k.1, w.f., k.2 tog., k.1.

22nd row: K.2 tog., k.2, p.9, k.5, (17 sts.).



23rd row: K.2, w.f., k.2 tog., k.1, p.8, k.1, w.f., k.2 tog., k.1.

24th row: K.2 tog., k. to end, (16 sts.).

Repeat these 24 rows as required.

Medium Pointed Lace.

Cast on 10 sts.

1st row: Sl.1, k.2, over, k.2 tog., k.1, (over twice, k.2 tog.) twice.

2nd row: Sl.1, k.1, p.1, k.2, p.1, k.3, over, k.2 tog., k.1.

3rd row: Sl.1, k.2, over, k.2 tog., k.3, (over twice, k.2 tog.) twice.

4th row: Sl.1, k.1, p.1, k.2, p.1, k.5, over, k.2 tog., k.1.

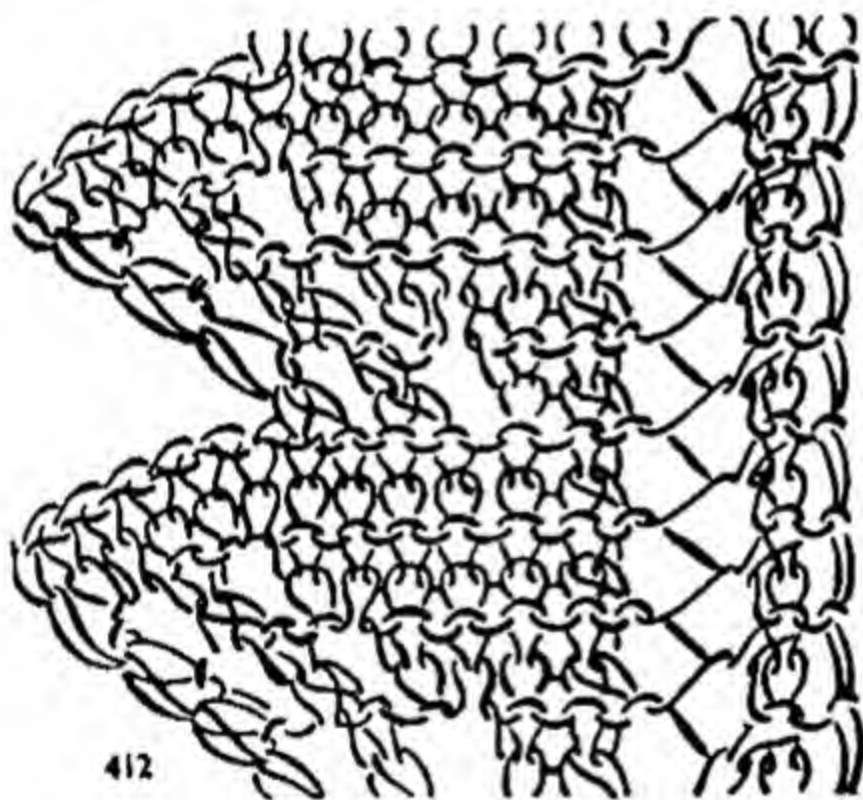
5th row: Sl.1, k.2, over, k.2 tog., k.5, (over twice, k.2 tog.) twice.

6th row: Sl.1, k.1, p.1, k.2, p.1, k.7, over, k.2 tog., k.1.

7th row: Sl.1, k.2, over, k.2 tog., k.11.

8th row: Cast off 6, k.6 (7 sts. on right hand needle after cast-off), over, k.2 tog., k.1.

These 8 rows form the patt. (412).

**Narrow Pointed Edging.**

Cast on 9 sts.

1st row: Sl.1, k.2, over, k.2 tog., k.2, over twice, k.2.

2nd row: Sl.1, k.2, p.1, k.4, over, k.2 tog., k.1.

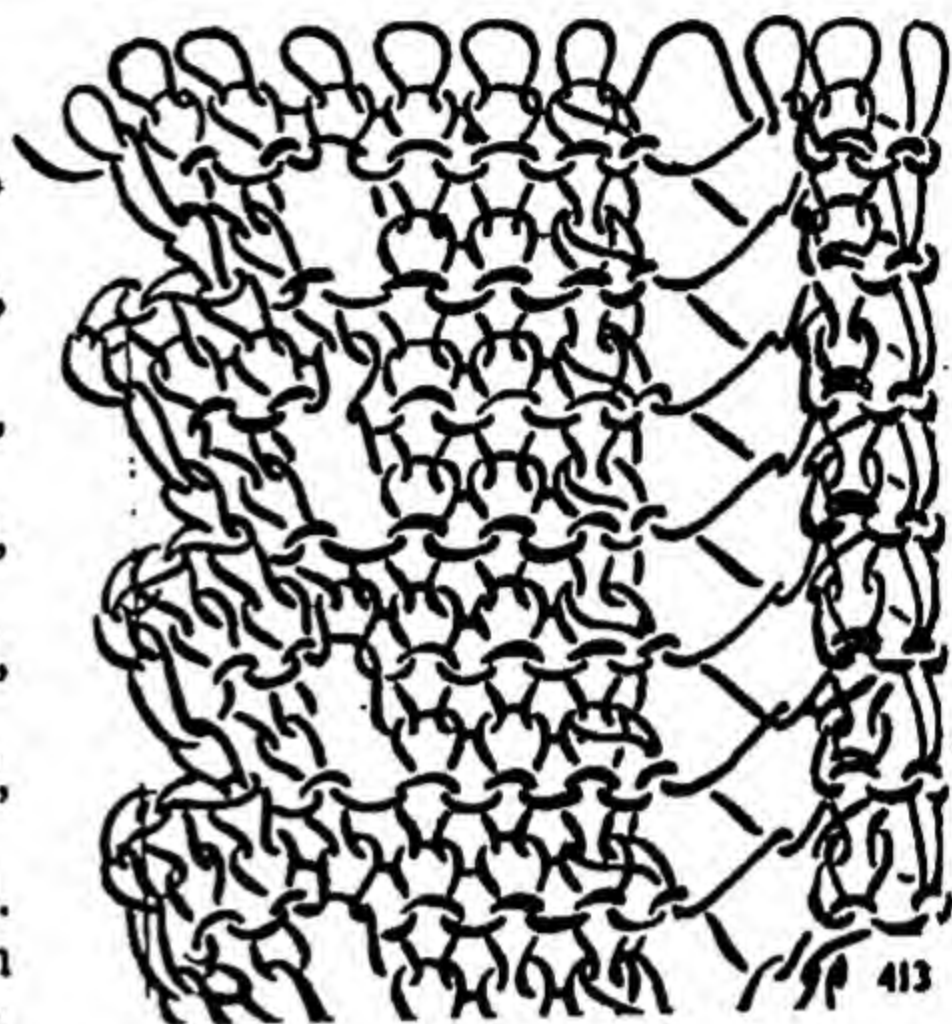
3rd row: Sl.1, k.2, over, k.2 tog., k.6.

4th row: Cast off 2, k.5 (6 sts. on right-hand needle after cast-off), over, k.2 tog., k.1.

These 4 rows form the patt. (413).

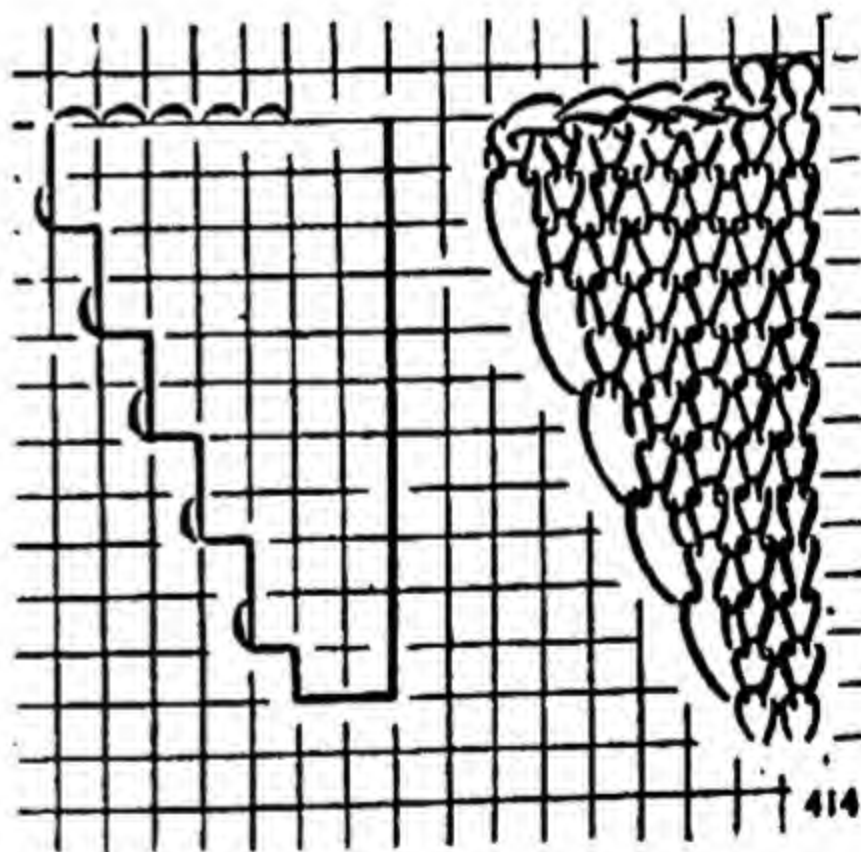
Sharp Points.

In the diagram (414) the increases are marked with half circles at the top of the second and every even row, the cast-off



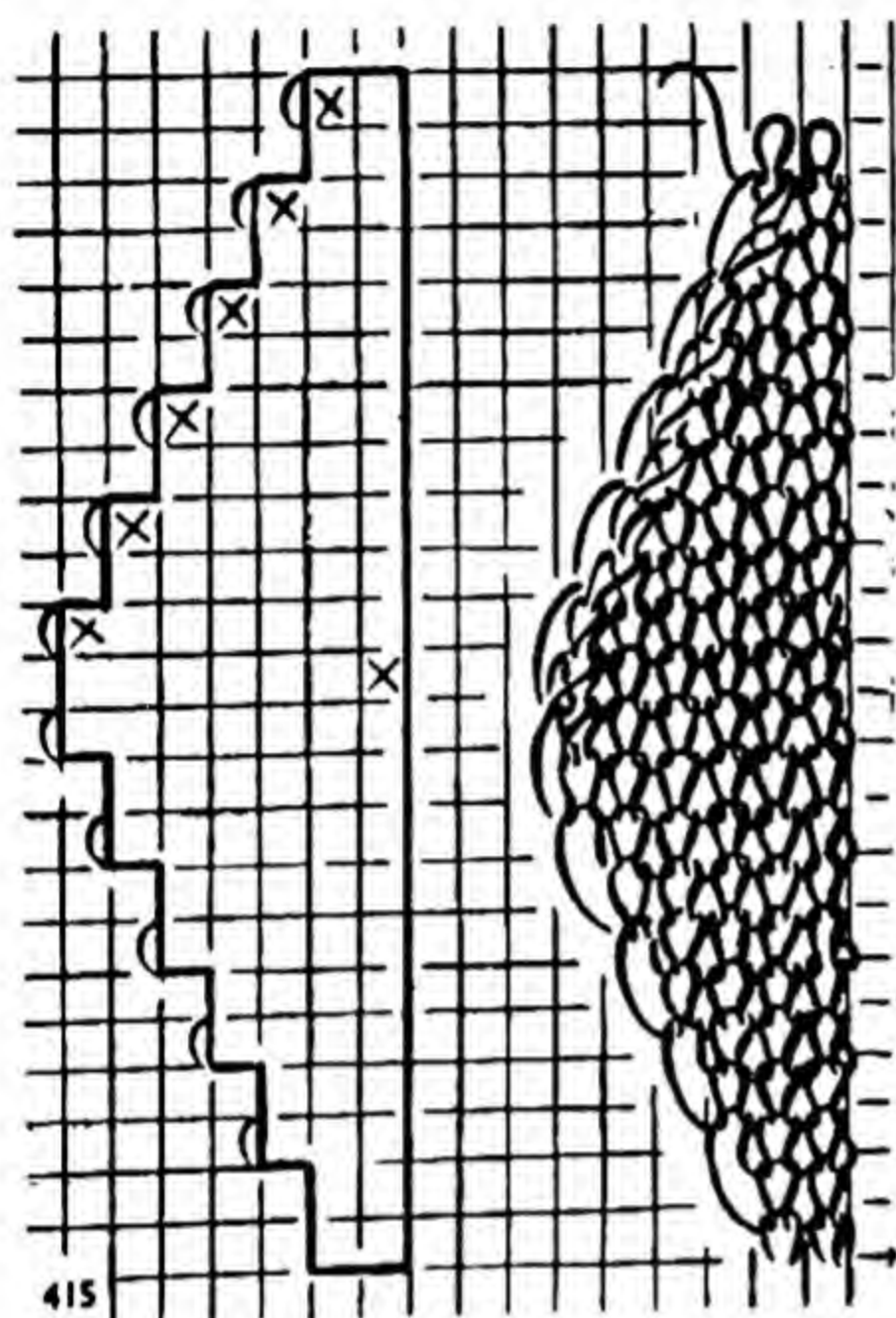
stitches, which are again worked on one row, being marked again by half circles along the edge where the stitches are to be lost.

This type of shaping will give a very sharp serrated edge to the lace, rather like the edge of an ordinary carpenter's saw.

**Triangular Point.**

In the diagram (415) the centre row is marked at the lower edge with a cross. The looped increases are worked on the 2nd and every even row, at the half circles, the looped decreases being marked with a half circle and cross on the row following the centre row of the

lace and every alternate row. This type of edge forms an even, triangular pointed effect along the edge of the lace.



EDGES, SCALLOPED

For scalloped edgings the principle is exactly the same as for the triangular edged laces except that in place of 3 rows being worked at the centre of the point, 5 or 7 rows are worked. The looped edge is by far the most attractive in scalloped laces.

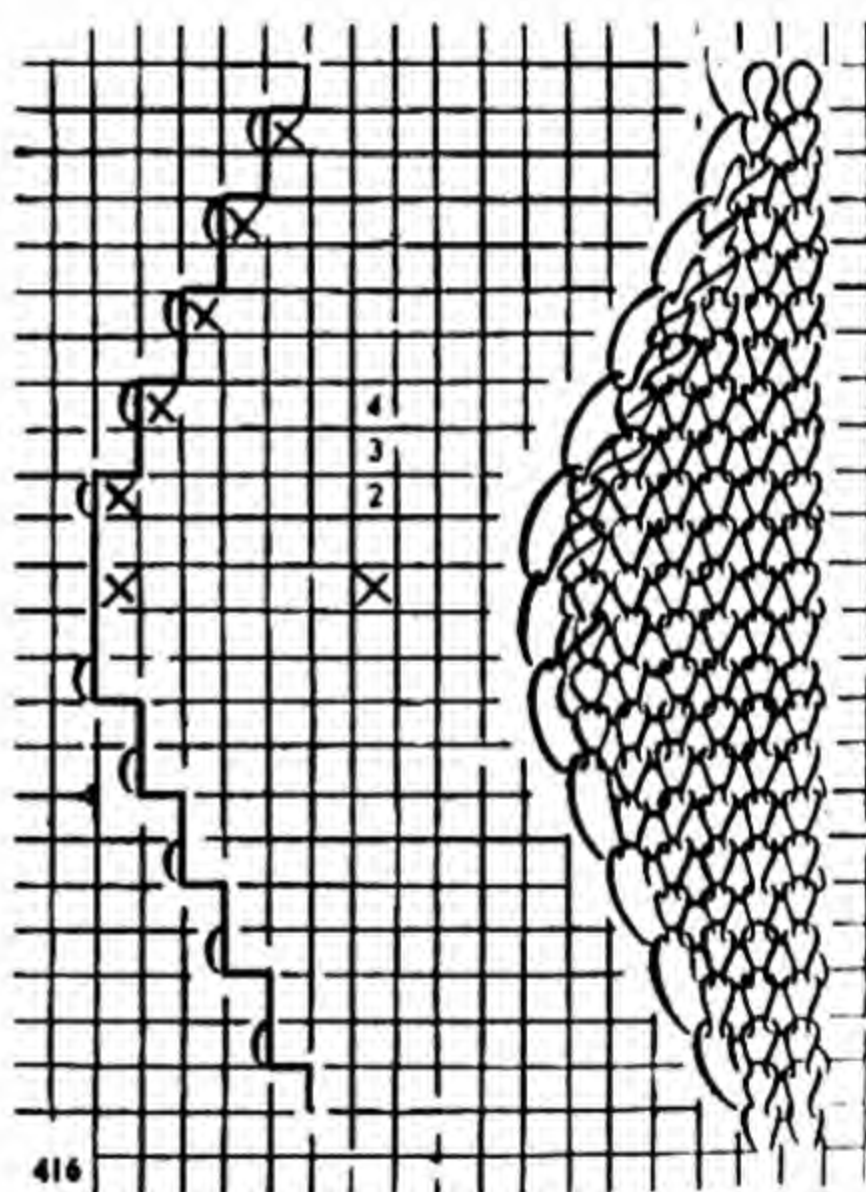
In the scalloped edge diagram (416) the looped edge is marked with a half circle on the second and every alternate row until all the increases have been completed; on the centre row of the lace, marked with a cross at the lower edge, an "over, k.2 tog." is worked at the top edge to form the loop, the same principle being worked on the following alternate row, marked with a figure 2, and the straight edge of the diagram; on the row marked with a figure 3 and every alternate row, a "k.2 tog." is worked at the end of the row, and on the row marked with a 4, and every

alternate row, an "over, k.2 tog." is worked at the beginning of the row, thus forming the looped edge.

Scalloped effects are in fact obtained, in lace edgings, by graduating increases and decreases worked symmetrically throughout the patterning.

A lovely scalloped lace, where the looped edge is used on both the straight and scalloped edges of the design, is a lace pattern of large holes which are worked by making two stitches in place of one.

This distinctive type of lace hole is used mainly in the knitted laces found between Belgrade and Novi Sad and is referred to as Smyrna open-work, (see also *Smyrna Lace*).



The overs are double and always have a purl decrease placed at each side of them.

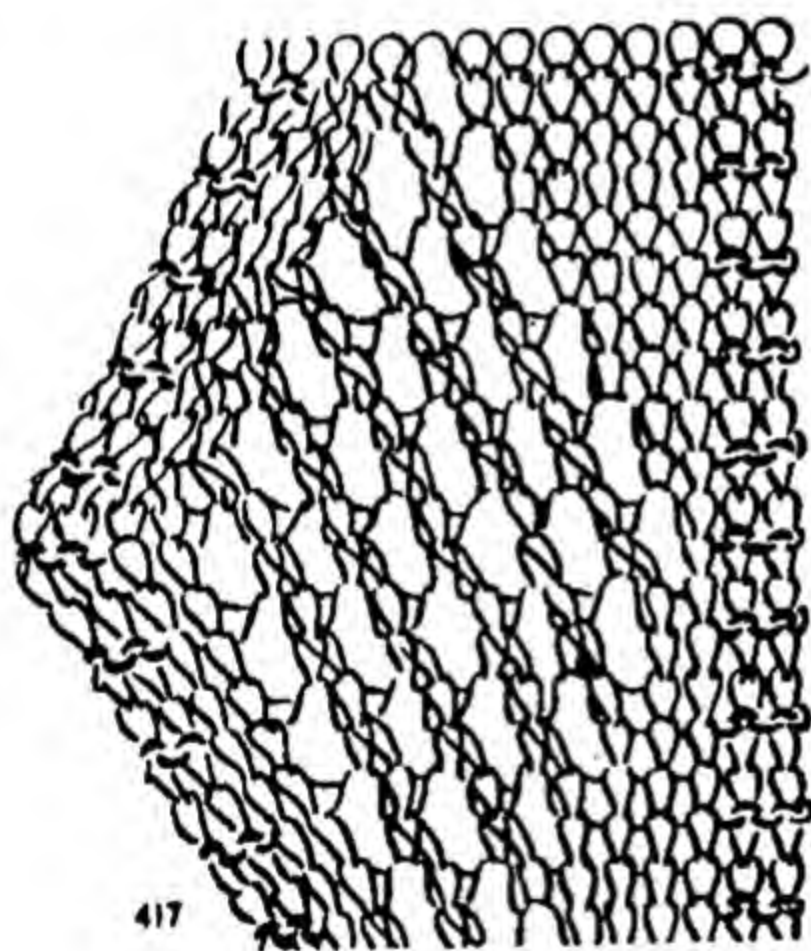
In the first row of the lace holes the first decrease is made by purling together 2 ordinary stitches. The wool is then wrapped round the needle twice to form 2 overs and then the next 2 stitches are purled together, thus forming the second decrease.

Note: The action is commenced with 4 stitches and ended with 1 stitch formed by the first purl decrease, 2 stitches formed by the 2 overs and 1 stitch formed by the second purl decrease, thus giving 4 stitches on the needle again.

On the following row, the first decrease is worked in the stitch of the decrease on the previous row and the first over; the second decrease with the second over and the second decrease on the previous row.

In the following row the first decrease is made with the stitch of the increase on the previous row and the needle is passed under the two superimposed overs to form the purl decrease.

The second decrease is made in the same way as an ordinary purl decrease.



Bold Lace with Scallops.

This bold lace with a scalloped edge (417) has a matching insertion.

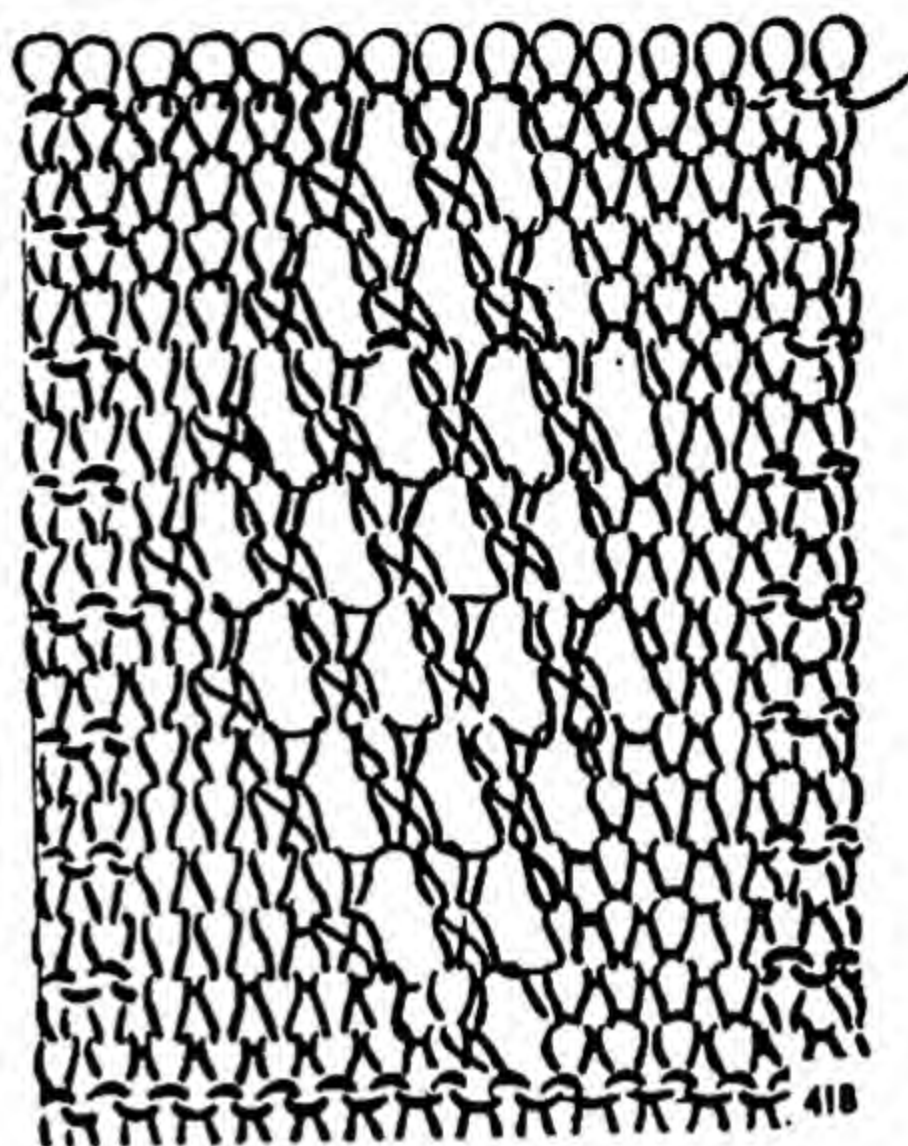
Cast on 13 sts. and k. 1 row.

Now commence the pattern as follows—

1st row: K.7, over, k.2 tog., over, k.4.

2nd and every alt. row: K.2, p. to last 2 sts., k.2.

3rd row: K.6, (over, k.2 tog.) twice, over, k.4.



5th row: K.5, (over, k.2 tog.) 3 times, over, k.4.

7th row: K.4, (over, k.2 tog.) 4 times, over, k.4.

9th row: K.3, (over, k.2 tog.) 5 times, over, k.4.

11th row: K.4, (over, k.2 tog.) 5 times, k.2 tog., k.2.

13th row: K.5, (over, k.2 tog.) 4 times, k.2 tog., k.2.

15th row: K.6, (over, k.2 tog.) 3 times, k.2 tog., k.2.

17th row: K.7, (over, k.2 tog.) twice, k.2 tog., k.2.

19th row: K.8, over, (k.2 tog.) twice, k.2.

20th row: K.2, p. to last 2 sts., k.2.
These 20 rows form the patt.

Insertion. In the matching insertion (418), the same "over, k.2 tog.", worked in a graduated series of increases of the same action, is used to form the basic pattern as in the lace.

Cast on 15 sts. and k. one row.

Now commence the pattern as follows—

1st row: K.7, over, k.2 tog., k.6.

2nd and every alt. row: K.2, p.11, k.2.

3rd row: K.6, (over, k.2 tog.) twice, k.5.

5th row: K.5, (over, k.2 tog.) 3 times, k.4.

7th row: K.4, (over, k.2 tog.) 4 times, k.3.

9th row: K.3, (over, k.2 tog.) 5 times, k.2.

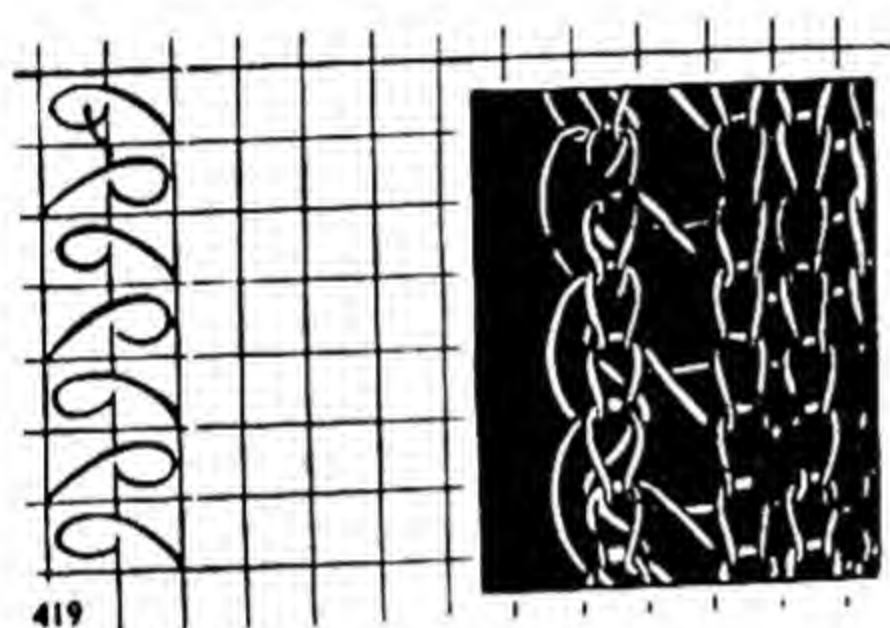
11th row: K.4, (over, k.2 tog.) 4 times, k.3.

13th row: K.5, (over, k.2 tog.) 3 times, k.4.

15th row: K.6, (over, k.2 tog.) twice, k.5.

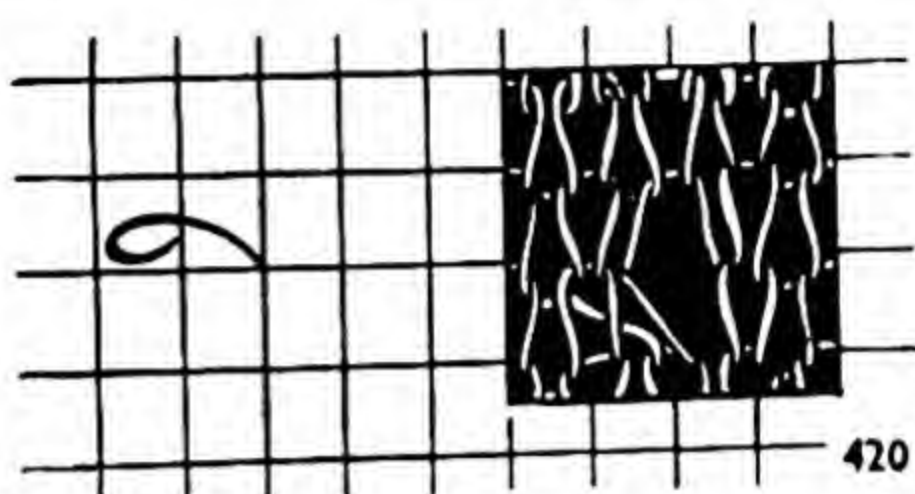
16th row: K.2, p.11, k.2.

These 16 rows form the patt.



FAGGOT-STITCH EDGE

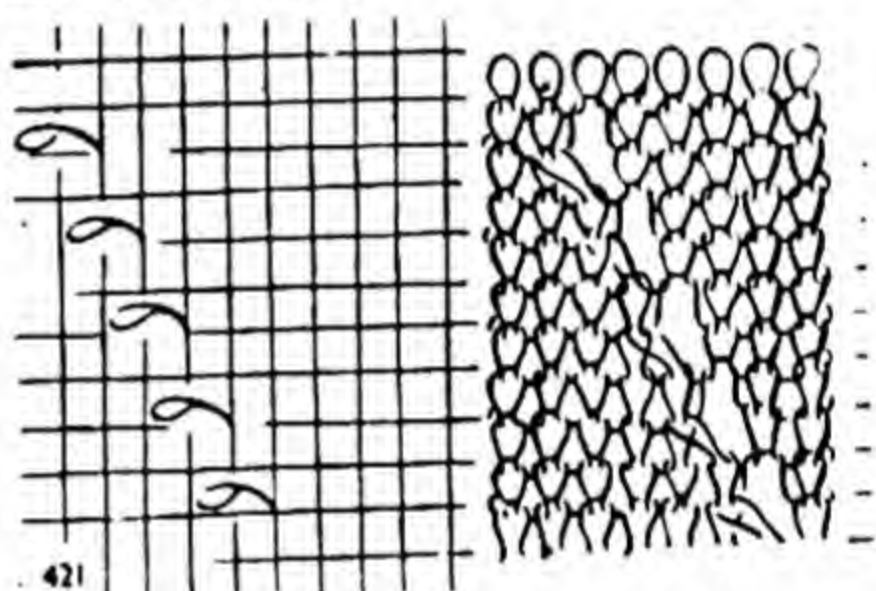
A useful edge for laces is worked on the faggot stitch principle. This principle is worked on every row. On the first and every row an "over k.2 tog." is worked, the same 2 stitches being used in this operation throughout the faggot stitch border. The diagram (419) illustrates this principle, where the "over, k.2



tog.'s" are marked with the scroll motif along the edge.

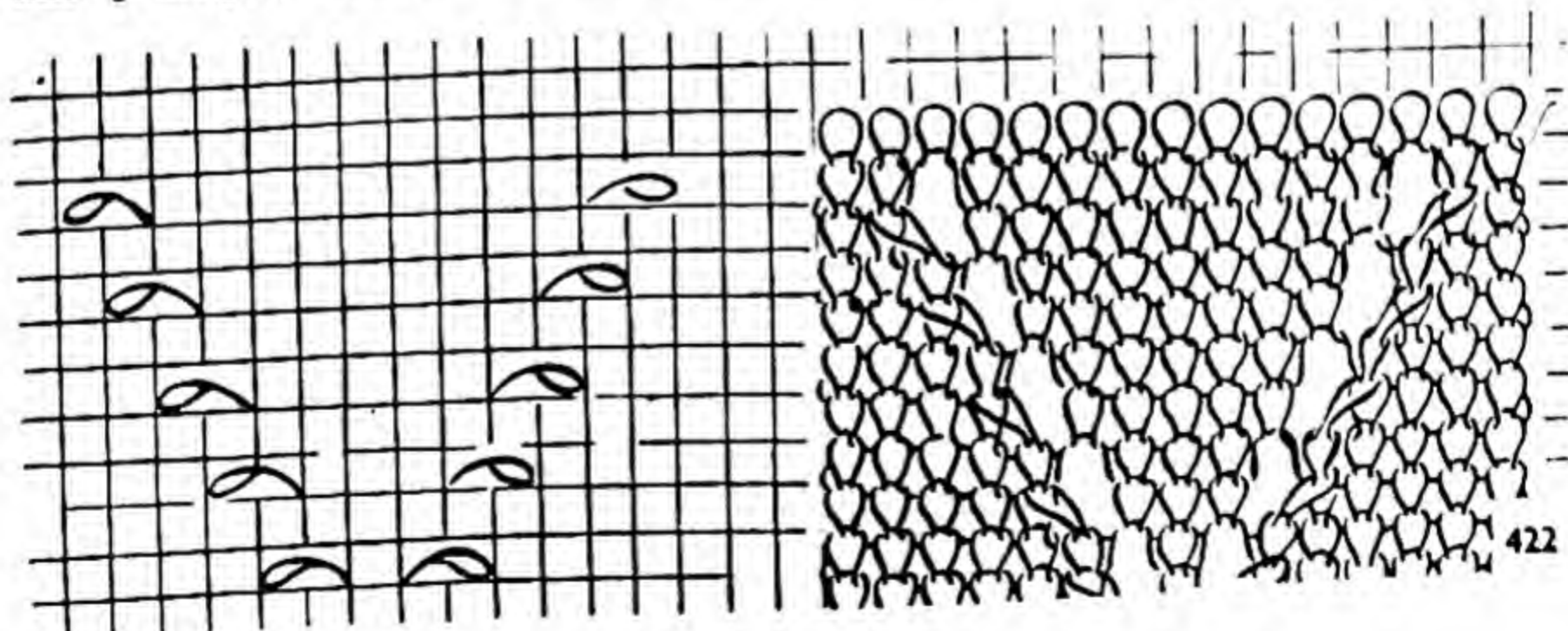
FILLINGS

Fillings for lace patterns are all worked by forming the lace holes in the knitted fabric. A simple filling is worked on an "over, k.2 tog." principle (420). This type of filling can be built up into lace units (421).



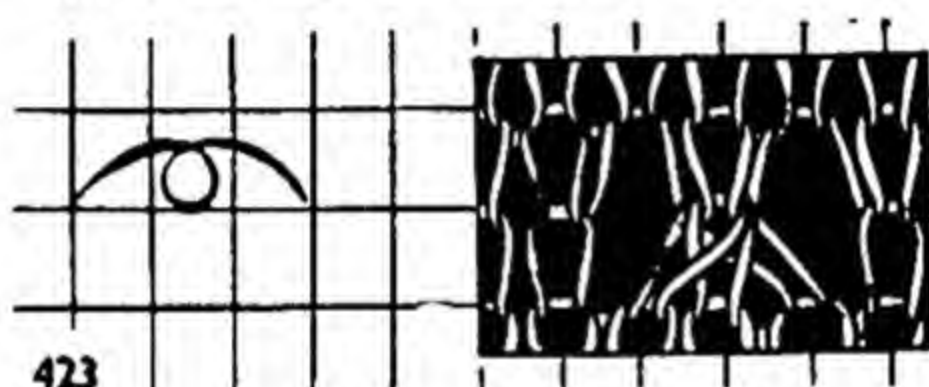
Diagonal Stripe. To work a diagonal lace stripe, an "over, k.2 tog." principle is balanced with a "k.2 tog., over" principle, these moving out one stitch at each side of the centre stitch on every alternate row.

The diagram (422) shows this movement quite clearly.

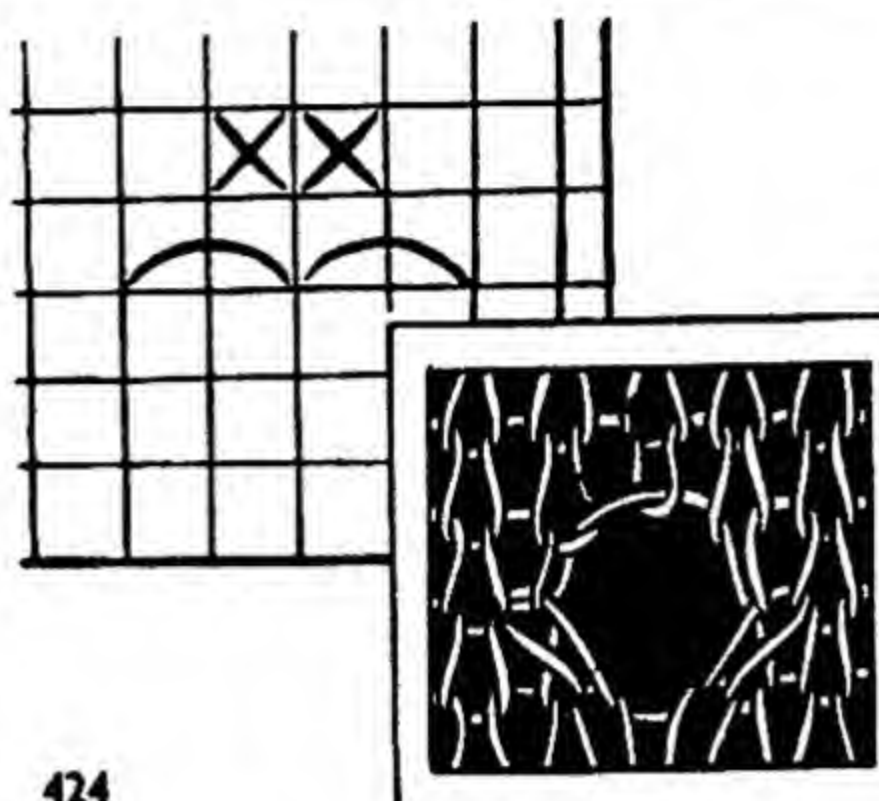


Double Lace Holes. A decorative pattern made by an "over, k.3 tog., over" principle as shown in the diagram (423). These double lace holes can be worked on either a diagonal or vandyke principle, giving a much more decorative filling for knitted laces.

Larger Eyelets. Lace holes, forming larger eyelets in the lace patterning than the ordinary "over, k.2 tog.", are worked by a double decrease with a double over in the centre of the 2 decreases, thus giving k.2 tog., over twice, k.2 tog. On the following row k.



423



424

into the first over and p. into the second over, thus forming the large lace hole in the pattern. This action is illustrated (424), the "k.2 tog." being marked by the large half circle falling over 2 stitches, the k. and p. action in the overs on the following row being marked with the two crosses.

LACE EDGINGS AND INSERTIONS

Knitted lace is a derived craft and when one studies the patterns it is obvious that many of them have been copied from other types of lace. Lace knitted in fine cotton had a tremendous vogue during the middle period of the Victorian age and today there is a reviving interest in this delightful and delicate aspect of the knitter's craft.

This selection of lace edgings and insertions illustrates the constructional details, and once the knitter has grasped the application of the main principles in these designs, she should, with practice, be able to create lace edgings to suit her own particular taste.

EYELET AND LADDER LACE

Edging. Cast on 48 sts.

1st row: Over, k.2, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] twice, k.2, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2.

2nd row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.3, p.1, k.2, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.4, p.1, k.3, p.1, k.4.

3rd row: Over, k.13, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.8, over, sl.1, k.1, p.s.s.o., k.2.

4th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.6, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.14.

5th row: Over, k.2, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] twice, k.4, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2.

6th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.3, p.1, k.2, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.6, p.1, k.3, p.1, k.4.

7th row: Over, k.37, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.2.

8th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.36.

9th row: Over, k.2, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] twice, k.28, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2.

10th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.3, p.1, k.4, over, sl.1, k.1, p.s.s.o., k.28, p.1, k.3, p.1, k.4.

11th row: Over, k.39, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.2.

12th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.38.

13th row: Over, k.2, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] twice, k.4, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 5 times, k.6, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2.

14th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.3, p.1, k.4, over, sl.1, k.1, p.s.s.o., k.6, (p.1, k.3) 4 times, p.1, k.7, p.1, k.3, p.1, k.4.

15th row: Over, k.41, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.2.

16th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.40.

17th row: Over, sl.1, k.1, p.s.s.o., [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] twice, k.4, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 6 times, k.4, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2.

18th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.3, p.1, k.4, over, sl.1, k.1, p.s.s.o., k.4, (p.1, k.3) 5 times, p.1, k.7, p.1, k.3, p.1, k.1, k.2 tog.

19th row: Over, sl.1, k.1, p.s.s.o., k.39, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.2.

20th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.37, k.2 tog.

21st row: Over, sl.1, k.1, p.s.s.o., [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] twice, k.4, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 5 times, k.6, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice,

sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2.

22nd row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.3, p.1, k.4, over, sl.1, k.1, p.s.s.o., k.6, (p.1, k.3) 4 times, p.1, k.7, p.1, k.3, p.1, k.1, k.2 tog.

23rd row: Over, sl.1, k.1, p.s.s.o., k.37, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.2.

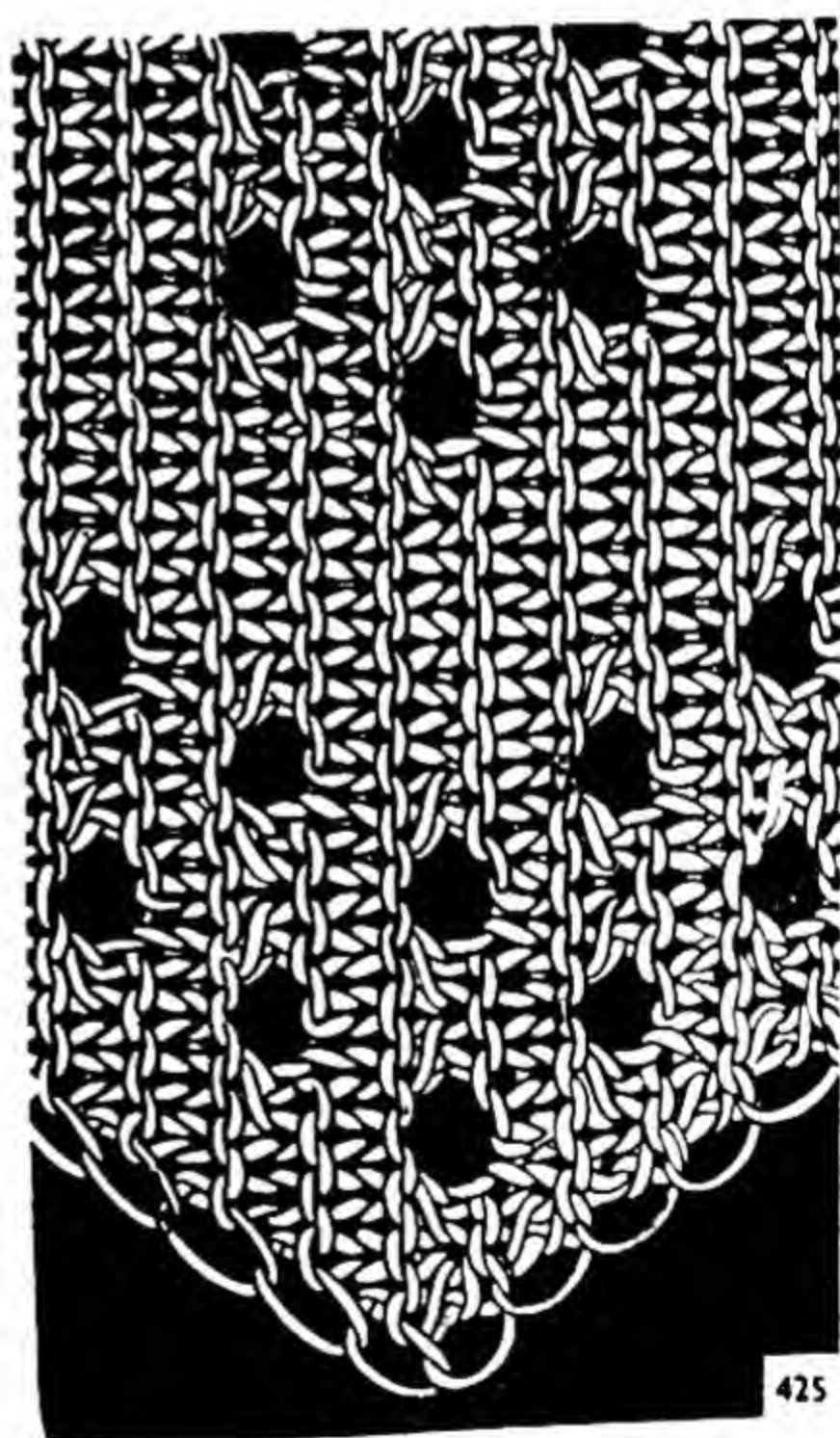
24th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.35, k.2 tog.

25th row: Over, sl.1, k.1, p.s.s.o., [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] twice, k.28, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2.

26th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.3, p.1, k.4, over, sl.1, k.1, p.s.s.o., k.28, p.1, k.3, p.1, k.1, k.2 tog.

27th row: Over, sl.1, k.1, p.s.s.o., k.35, over, sl.1, k.1, p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.2.

28th row: Sl.1, k.3, over, sl.1, k.1,



p.s.s.o., k.8, over, sl.1, k.1, p.s.s.o., k.33, k.2 tog.

29th row: Over, sl.1, k.1, p.s.s.o., [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] twice, k.4, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2.

30th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.3, p.1, k.2, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.6, p.1, k.3, p.1, k.1, k.2 tog.

31st row: Over, sl.1, k.1, p.s.s.o., k.11, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.8, over, sl.1, k.1, p.s.s.o., k.2.

32nd row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.6, (k.2, over, sl.1, k.1, p.s.s.o.) 6 times, k.11, k.2 tog.

These 32 rows form the patt. (425).

Insertion. Cast on 32 sts.

1st row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.22, over, sl.1, k.1, p.s.s.o., k.2.

2nd to 6th rows: As 1st row.

7th to 18th rows: Sl.1, k.1, (k.2, over, sl.1, k.1, p.s.s.o.) 7 times, k.2.

19th to 24th rows: As 1st row.

25th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 3 times, k.10, over, sl.1, k.1, p.s.s.o., k.2.

26th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.10, (p.1, k.3) 3 times, over, sl.1, k.1, p.s.s.o., k.2.

27th and 28th rows: As 1st row.

29th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.2, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 3 times, k.8, over, sl.1, k.1, p.s.s.o., k.2.

30th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.8, (p.1, k.3) twice, p.1, k.5, over, sl.1, k.1, p.s.s.o., k.2.

31st and 32nd rows: As 1st row.

33rd row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.4, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 3 times, k.6, over, sl.1, k.1, p.s.s.o., k.2.

34th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.6, (p.1, k.3) twice, p.1, k.7, over, sl.1, k.1, p.s.s.o., k.2.

35th and 36th rows: As 1st row.

37th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.6, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 3 times, k.4, over, sl.1, k.1, p.s.s.o., k.2.

38th row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.4, (p.1, k.3) twice, p.1, k.9, over, sl.1, k.1, p.s.s.o., k.2.

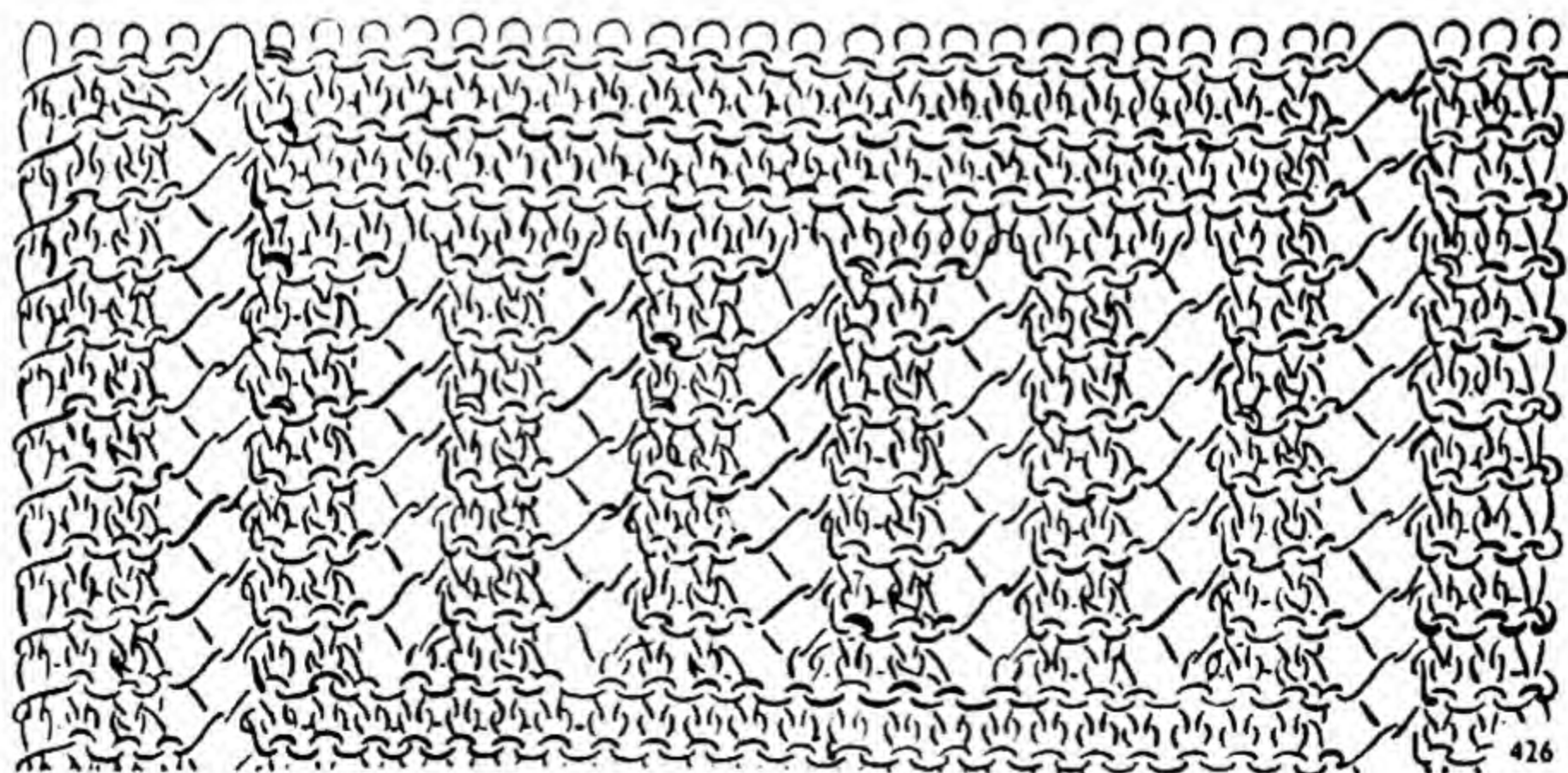
39th and 40th rows: As 1st row.

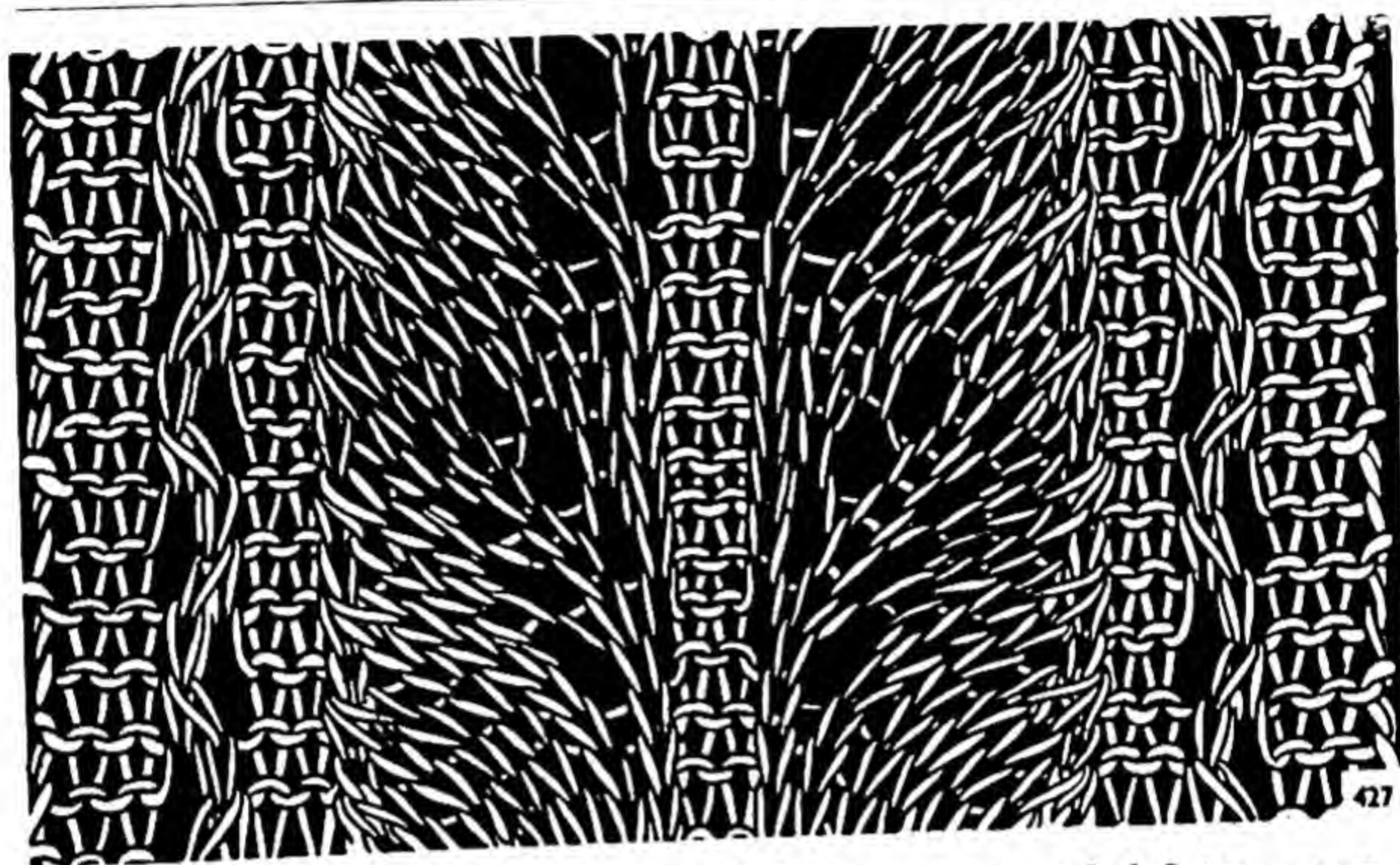
41st row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.8, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 3 times, k.2, over, sl.1, k.1, p.s.s.o., k.2.

42nd row: Sl.1, k.3, over, sl.1, k.1, p.s.s.o., k.2, (p.1, k.3) twice, p.1, k.11, over, sl.1, k.1, p.s.s.o., k.2.

43rd to 48th rows: As 1st row.

49th to 60th rows: As 7th to 18th rows.





61st to 66th rows: As 1st row.
 67th row: As 41st row.
 68th row: As 42nd row.
 69th and 70th rows: As 1st row.
 71st row: As 37th row.
 72nd row: As 38th row.
 73rd and 74th rows: As 1st row.
 75th row: As 33rd row.
 76th row: As 34th row.
 77th and 78th rows: As 1st row.
 79th row: As 29th row.
 80th row: As 30th row.
 81st and 82nd rows: As 1st row.
 These 82 rows form the patt. (426).

FERN PATTERN INSERTION

Cast on 32 sts.

1st row: Sl.1, p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, dec. 2, (decrease 2 as follows—sl.1, k.1, p.s.s.o., then sl. next st. on left-hand needle over resulting st.), k.4, w.f., k.b.1, w.r.n., p.2, w.o.n., k.b.1, w.f., k.4, sl.1, k.2 tog., p.s.s.o., p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, k.1.

2nd row: Sl.1, k.2, p.2, k.2, p.6, p.b.1, p.1, k.2, p.1, p.b.1, p.6, k.2, p.2, k.3.

3rd row: Sl.1, p.2, k.2 tog., w.r.n., p.2, dec.2, k.3, w.f., k.b.1, w.f., k.1, p.2, k.1, w.f., k.b.1, w.f., k.3, sl.1,

k.2 tog., p.s.s.o., p.2, k.2 tog., w.r.n., p.2, k.1.

4th row: Sl.1, k.2, p.2, k.2, p.5, p.b.1, p.2, k.2, p.2, p.b.1, p.5, k.2, p.2, k.3.

5th row: Sl.1, p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, dec.2, k.2, w.f., k.b.1, w.f., k.2, p.2, k.2, w.f., k.b.1, w.f., k.2, sl.1, k.2 tog., p.s.s.o., p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, k.1.

6th row: Sl.1, k.2, p.2, k.2, p.4, p.b.1, p.3, k.2, p.3, p.b.1, p.4, k.2, p.2, k.3.

7th row: Sl.1, p.2, k.2 tog., w.r.n., p.2, dec.2, k.1, w.f., k.b.1, w.f., k.3, p.2, k.3, w.f., k.b.1, w.f., k.1, sl.1, k.2 tog., p.s.s.o., p.2, k.2 tog., w.r.n., p.2, k.1.

8th row: Sl.1, k.2, p.2, k.2, p.3, p.b.1, p.4, k.2, p.4, p.b.1, p.3, k.2, p.2, k.3.

9th row: Sl.1, p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, dec.2, w.f., k.b.1, w.f., k.4, p.2, k.4, w.f., k.b.1, w.f., sl.1, k.2 tog., p.s.s.o., p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, k.1.

10th row: Sl.1, (k.2, p.2) twice, p.b.1, p.5, k.2, p.5, p.b.1, p.2, k.2, p.2, k.3.

11th row: Sl.1, p.2, k.2 tog., w.r.n., p.2, dec.2, k.4, w.f., k.b.1, w.r.n., p.2, w.o.n., k.b.1, w.f., k.4, sl.1, k.2 tog., p.s.s.o., p.2, k.2 tog., w.r.n., p.2, k.1.

12th row: Sl.1, k.2, p.2, k.2, p.6, p.b.1, p.1, k.2, p.1, p.b.1, p.6, k.2, p.2, k.3.

13th row: Sl.1, p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, dec.2, k.3, w.f., k.b.1, w.f., k.1, p.2, k.1, w.f., k.b.1, w.f., k.3, sl.1, k.2 tog., p.s.s.o., p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, k.1.

14th row: Sl.1, k.2, p.2, k.2, p.5, p.b.1, p.2, k.2, p.2, p.b.1, p.5, k.2, p.2, k.3.

15th row: Sl.1, p.2, k.2 tog., w.r.n., p.2, dec.2, k.2, w.f., k.b.1, w.f., k.2, p.2, k.2, w.f., k.b.1, w.f., k.2, sl.1, k.2 tog., p.s.s.o., p.2, k.2 tog., w.r.n., p.2, k.1.

16th row: Sl.1, k.2, p.2, k.2, p.4, p.b.1, p.3, k.2, p.3, p.b.1, p.4, k.2, p.2, k.3.

17th row: Sl.1, p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, dec.2, k.1, w.f., k.b.1, w.f., k.3, p.2, k.3, w.f., k.b.1, w.f., k.1, sl.1, k.2 tog., p.s.s.o., p.2, w.o.n., sl.1, k.1, p.s.s.o., p.2, k.1.

18th row: Sl.1, k.2, p.2, k.2, p.3, p.b.1, p.4, k.2, p.4, p.b.1, p.3, k.2, p.2, k.3.

19th row: Sl.1, p.2, k.2 tog., w.r.n., p.2, dec.2, w.f., k.b.1, w.f., k.4, p.2, k.4, w.f., k.b.1, w.f., sl.1, k.2 tog., p.s.s.o., p.2, k.2 tog., w.r.n., p.2, k.1.

20th row: Sl.1, (k.2, p.2) twice, p.b.1, p.5, k.2, p.5, p.b.1, p.2, k.2, p.2, k.3.

These 20 rows form the patt. (427).

HEART AND DIAMOND LACE, WITH CORNER

Cast on 25 sts.

1st row: Over, k.2 tog., over, k.1, (over, sl.1, k.1, p.s.s.o.) twice, over, k.9, (over, k.2 tog.) 3 times, k.3.

2nd row: Sl.1, k.2, p.24.

3rd row: Over, k.2 tog., over, k.3, (over, sl.1, k.1, p.s.s.o.) 3 times, k.5, (k.2 tog., over) 4 times, k.3.

4th row: Sl.1, k.2, p.25.

5th row: (Over, k.2 tog.) twice, over, k.1, (over, sl.1, k.1, p.s.s.o.) 4 times, k.3, (k.2 tog., over) 4 times, k.4.

6th row: Sl.1, k.2, p.26.

7th row: (Over, k.2 tog.) twice, over,

k.3, (over, sl.1, k.1, p.s.s.o.) 4 times, k.1, (k.2 tog., over) 4 times, k.1, over, sl.1, k.1, p.s.s.o., k.2.

8th row: Sl.1, k.2, p.27.

9th row: (Over, k.2 tog.) twice, over, k.5, (over, sl.1, k.1, p.s.s.o.) 3 times, over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) twice, over, k.1, (over, k.2 tog.) twice, k.3.

10th row: Sl.1, k.2, p.28.

11th row: (Over, k.2 tog.) twice, over, k.7, (over, sl.1, k.1, p.s.s.o.) 3 times, k.1, (k.2 tog., over) 3 times, k.1, (over, sl.1, k.1, p.s.s.o.) twice, k.2.

12th row: Sl.1, k.2, p.29.

13th row: (Over, k.2 tog.) twice, over, k.9, (over, sl.1, k.1, p.s.s.o.) twice, over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) twice, over, k.1, (over, sl.1, k.1, p.s.s.o.) twice, k.3.

14th row: Sl.1, k.2, p.30.

15th row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.8, (over, sl.1, k.1, p.s.s.o.) twice, k.1, (k.2 tog., over) twice, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.2.

16th row: As 12th row.

17th row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.8, over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.3.

18th row: As 10th row.

19th row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.8, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.1, (over, sl.1, k.1, p.s.s.o.) 4 times, k.2.

20th row: As 8th row.

21st row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.8, over, sl.1, k.2 tog., p.s.s.o., over, k.1, (over, sl.1, k.1, p.s.s.o.) 4 times, k.3.

22nd row: As 6th row.

23rd row: (Over, k.2 tog.) twice, over, k.8, k.2 tog., over, k.3, over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 3 times, over, k.3.

24th row: As 8th row.

25th row: (Over, k.2 tog.) twice,

over, k.8, (k.2 tog., over) twice, k.1, over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) twice, over, k.4.

26th row: As 10th row.

27th row: (Over, k.2 tog.) twice, over, k.8, (k.2 tog., over) twice, k.3, over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) twice, over, k.3.

28th row: As 12th row.

29th row: (Over, k.2 tog.) twice, over, k.8, (k.2 tog., over) 3 times, k.1, (over, sl.1, k.1, p.s.s.o.) twice, over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.4.

30th row: As 14th row.

31st row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.5, (k.2 tog., over) 3 times, k.3, (over, sl.1, k.1, p.s.s.o.) twice, over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.3.

32nd row: As 12th row.

33rd row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.3, (k.2 tog., over) 4 times, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, over, sl.1, k.2 tog., p.s.s.o., over, k.4.

34th row: As 10th row.

35th row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.1, (k.2 tog., over) 4 times, k.3, (over, sl.1, k.1, p.s.s.o.) 3 times, over, sl.1, k.2 tog., p.s.s.o., over, k.3.

36th row: As 8th row.

37th row: Over, sl.1, k.2 tog., p.s.s.o., over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 3 times, over, k.5, (over, sl.1, k.1, p.s.s.o.) 4 times, k.3.

38th row: As 6th row.

39th row: Over, sl.1, k.2 tog., p.s.s.o., over, sl.1, k.1, p.s.s.o., k.1, (k.2 tog., over) 3 times, k.7, (over, sl.1, k.1, p.s.s.o.) 4 times, k.2.

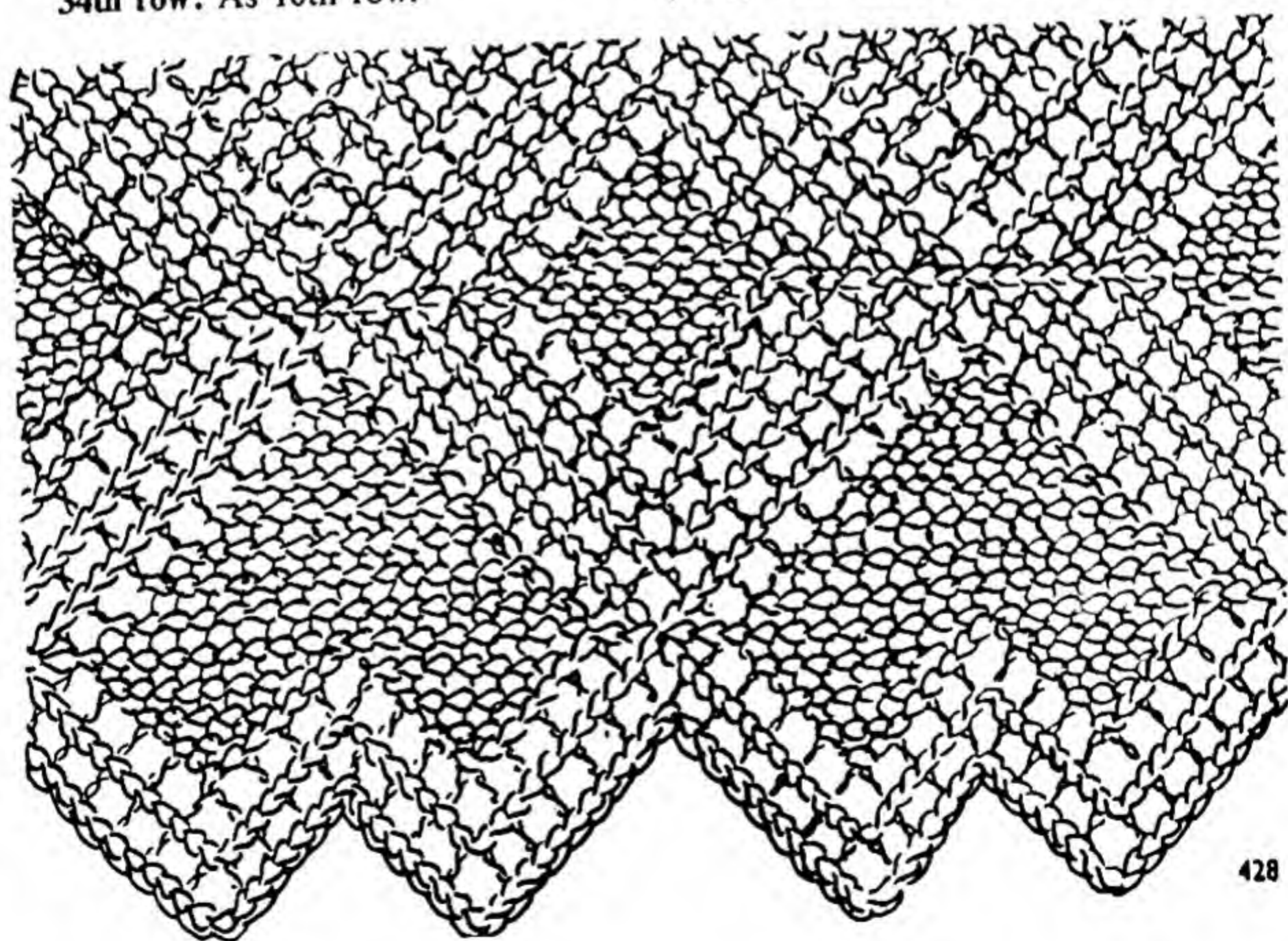
40th row: As 4th row.

41st row: (Over, sl.1, k.2 tog., p.s.s.o.) twice, (over, sl.1, k.1, p.s.s.o.) twice, over, k.9, (over, k.2 tog.) 3 times, k.3.

2nd to 41st rows incl. form the patt. (428).

Corner of the Lace Edging. Commenced after 32nd row of lace edging.

1st row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.3,



(k.2 tog., over) 4 times, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, over, sl.1, k.2 tog., p.s.s.o., over, k.3, turn, (1 st. remaining on left-hand needle).

2nd row: Sl.1, k.1, p.28.

3rd row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.1, (k.2 tog., over) 4 times, k.3, (over, sl.1, k.1, p.s.s.o.) 3 times, over, sl.1, k.2 tog., p.s.s.o., over, k.1, turn, (2 sts. remain on needle).

4th row: Sl.1, p.27.

5th row: Over, sl.1, k.2 tog., p.s.s.o., over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 3 times, over, k.5, (over, sl.1, k.1, p.s.s.o.) 4 times, turn, (3 sts. remain on needle).

6th row: Sl.1, p.25.

7th row: Over, sl.1, k.2 tog., p.s.s.o., over, sl.1, k.1, p.s.s.o., k.1, (k.2 tog., over) 3 times, k.7, (over, sl.1, k.1, p.s.s.o.) 3 times, turn, (4 sts. remain on needle).

8th row: Sl.1, p.23.

9th row: (Over, sl.1, k.2 tog., p.s.s.o.) twice, (over, sl.1, k.1, p.s.s.o.) twice, over, k.9, (over, k.2 tog.) twice, turn, (5 sts. remain on needle).

10th, 12th, 14th, 16th, 18th, 20th and 22nd rows: Over, p.22.

11th row: Over, k.2 tog., over, k.3, (over, sl.1, k.1, p.s.s.o.) 3 times, k.5, (k.2 tog., over) twice, k.2 tog., turn, (6 sts. remain on needle).

13th row: (Over, k.2 tog.) twice, over, k.1, (over, sl.1, k.1, p.s.s.o.) 4 times, k.3, (k.2 tog., over) twice, k.2 tog., turn, (7 sts. remain on needle).

15th row: (Over, k.2 tog.) twice, over, k.3, (over, sl.1, k.1, p.s.s.o.) 4 times, k.1, (k.2 tog., over) twice, k.2 tog., turn, (8 sts. remain on needle).

17th row: (Over, k.2 tog.) twice, over, k.5, (over, sl.1, k.1, p.s.s.o.) 3 times, over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) twice, turn, (9 sts. remain on needle).

19th row: (Over, k.2 tog.) twice, over, k.7, (over, sl.1, k.1, p.s.s.o.) 3 times, k.1, k.2 tog., over, k.2 tog., turn, (10 sts. remain on needle).

21st row: (Over, k.2 tog.) twice, over, k.9, (over, sl.1, k.1, p.s.s.o.) twice, over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., turn, (11 sts. remain on needle).

23rd row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.8, (over, sl.1, k.1, p.s.s.o.) twice, k.1, k.2 tog., turn, (12 sts. remain on needle).

24th row: Over, p.20.

25th row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.8, over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., turn, (13 sts. remain on needle).

26th row: Over, p.18.

27th row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.8, over, sl.1, k.2 tog., p.s.s.o., turn, (14 sts. remain on needle).

28th row: Over, p.16.

29th row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.7, k.2 tog., turn, (15 sts. remain on needle).

30th, 32nd, 34th, 36th and 38th rows: Over, p.14.

31st row: (Over, k.2 tog.) twice, over, k.8, k.2 tog., turn, (16 sts. remain on needle).

33rd row: (Over, k.2 tog.) twice, over, k.8, k.2 tog., turn, (17 sts. remain on needle).

35th row: (Over, k.2 tog.) twice, over, k.8, k.2 tog., turn, (18 sts. remain on needle).

37th row: (Over, k.2 tog.) twice, over, k.8, k.2 tog., turn, (19 sts. remain on needle).

39th row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.5, k.2 tog., turn, (20 sts. remain on needle).

40th row: Over, p.12.

41st row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.3, k.2 tog., turn, (21 sts. remain on needle).

42nd row: Over, p.10.

43rd row: Over, sl.1, k.2 tog., p.s.s.o.,

(over, sl.1, k.1, p.s.s.o.) twice, k.1, k.2 tog., turn, (22 sts. remain on needle).

44th row: Over, p.8.

45th row: Over, sl.1, k.2 tog., p.s.s.o., over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., turn, (23 sts. remain on needle).

46th row: Over, p.6.

47th row: (Over, sl.1, k.2 tog., p.s.s.o.) twice, turn, (24 sts. remain on needle).

48th row: Over, p.4.

49th row: Over, sl.1, k.2 tog., p.s.s.o., turn, (26 sts. remain on needle).

50th row: Over, p.2.

51st row: Over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., turn, (the 2nd dec. is made with the last 2 of the 26 sts. on the left-hand needle, each of these sts. being twisted twice from right to left before being worked).

Note: Each st. taken from the left-hand needle must be similarly twisted before being worked.

52nd row: P.4.

53rd row: Over, k.2 tog., over, k.1, over, k.2 tog., turn.

54th row: P.6.

55th row: (Over, k.2 tog.) twice, over, k.3, turn.

56th row: P.8.

57th row: (Over, k.2 tog.) twice, over, k.5, turn.

58th row: P.10.

59th row: (Over, k.2 tog.) twice, over, k.7, turn.

60th row: P.12.

61st row: (Over, k.2 tog.) twice, over, k.9, turn.

62nd, 64th, 66th, 68th and 70th rows: P.14.

63rd, 65th, 67th and 69th rows: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.8, turn.

71st row: (Over, k.2 tog.) twice, over, k.9, over, sl.1, k.1, p.s.s.o., turn.

72nd row: P.16.

73rd row: (Over, k.2 tog.) twice, over, k.8, k.2 tog., over, k.1, over, sl.1, k.1, p.s.s.o., turn.

74th row: P.18.

75th row: (Over, k.2 tog.) twice, over, k.8, (k.2 tog., over) twice, k.1, over, sl.1, k.1, p.s.s.o., turn.

76th row: P.20.

77th row: (Over, k.2 tog.) twice, over, k.8, (k.2 tog., over) 3 times, k.1, over, sl.1, k.1, p.s.s.o., turn.

78th, 80th, 82nd, 84th, 86th, 88th and 90th rows: P.22

79th row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.5, (k.2 tog., over) 3 times, k.3, over, sl.1, k.1, p.s.s.o., turn.

81st row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.3, (k.2 tog., over) 4 times, k.1, (over, sl.1, k.1, p.s.s.o.) twice, turn.

83rd row: Over, sl.1, k.2 tog., p.s.s.o., (over, sl.1, k.1, p.s.s.o.) twice, k.1, (k.2 tog., over) 4 times, k.3, (over, sl.1, k.1, p.s.s.o.) twice.

85th row: Over, sl.1, k.2 tog., p.s.s.o., over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 3 times, over, k.5, (over, sl.1, k.1, p.s.s.o.) twice turn.

87th row: Over, sl.1, k.2 tog., p.s.s.o., over, sl.1, k.1, p.s.s.o., k.1, (k.2 tog., over) 3 times, k.7, (over, sl.1, k.1, p.s.s.o.) twice, turn.

89th row: (Over, sl.1, k.2 tog., p.s.s.o.) twice, (over, sl.1, k.1, p.s.s.o.) twice, over, k.9, over, k.2 tog., over, sl.1, k.1, p.s.s.o., turn.

91st row: Over, k.2 tog., over, k.3 (over, sl.1, k.1, p.s.s.o.) 3 times, k.5 (k.2 tog., over) twice, k.1, over, sl.1, k.1, p.s.s.o., turn.

92nd row: P.24.

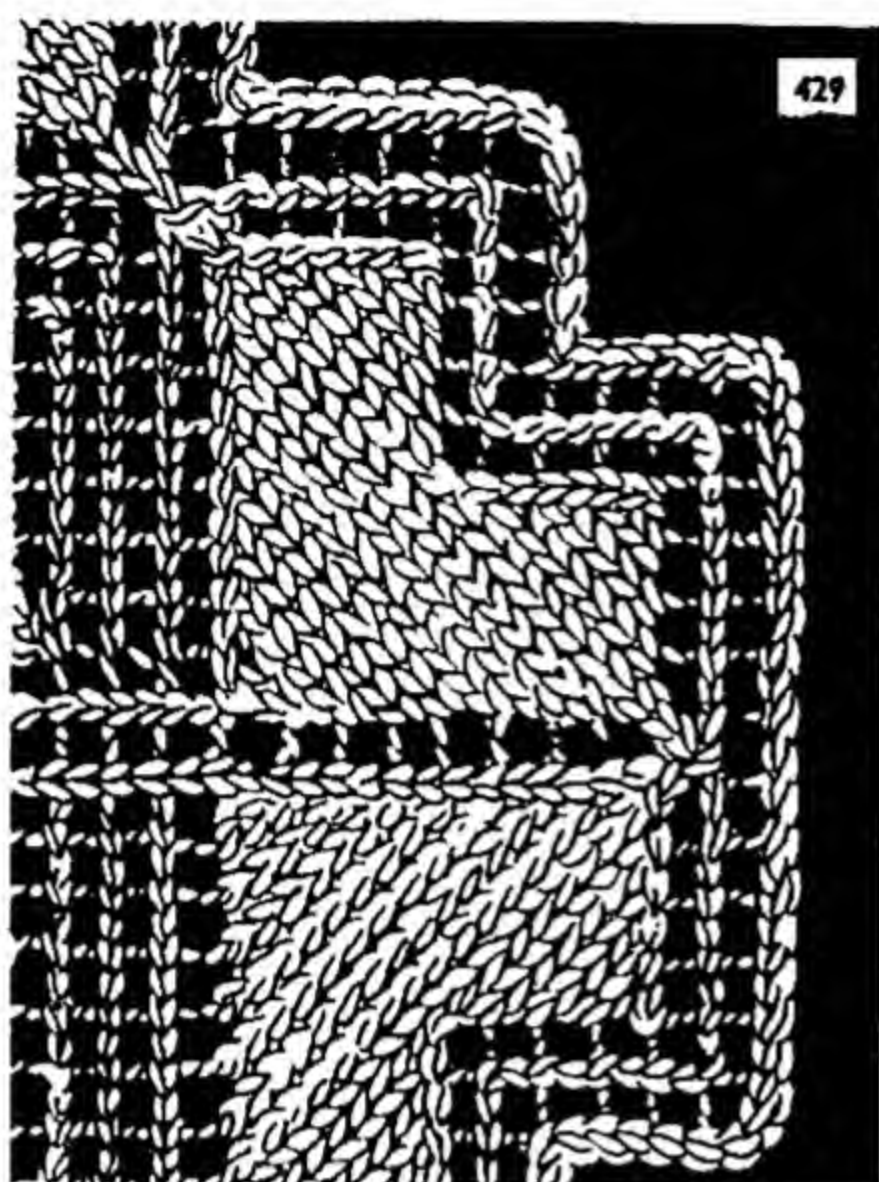
93rd row: (Over, k.2 tog.) twice, over, k.1, (over, sl.1, k.1, p.s.s.o.) 4 times, k.3, (k.2 tog., over) 3 times, k.1, over, sl.1, k.1, p.s.s.o., turn.

94th row: P.26.

95th row: (Over, k.2 tog.) twice, over, k.3, (over, sl.1, k.1, p.s.s.o.) 4 times, k.1, (k.2 tog., over) 4 times, k.1, over, sl.1, k.1, p.s.s.o., turn.

96th row: K.1, p.27.

97th row: (Over, k.2 tog.) twice, over,



k.5, (over, sl.1, k.1, p.s.s.o.) 3 times, over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 3 times, over, k.1, sl.1, k.1, p.s.s.o., k.2, turn.

98th row: K.2, p.28.

99th row: As 11th row of the lace edging, taking up the last unworked st. on the left-hand needle.

This completes the corner (429), continue from 12th row of the lace edging.

LEAF MOTIF

This lace pattern has a double leaf motif forming a scalloped edging to the lace itself (430).

Cast on 23 stitches.

1st row: * Over, k.1, over, k.2, (k.2 tog.) twice, k.2; rep. from * once, (over, k.2 tog.) twice, k.1.

2nd and every alt. row: P.

3rd row: * Over, k.3, over, k.1, (k.2 tog.) twice, k.1; rep. from * once, (over, k.2 tog.) twice, k.1.

5th row: * Over, k.5, over, (k.2 tog.) twice; rep. from * once, (over, k.2 tog.) twice, k.1.

7th row: * Over, k.3, k.2 tog., k.2, over, k.2 tog.; rep. from * once, (over, k.2 tog.) twice, k.1.

8th row: P.

These 8 rows form the patt.

OPEN DIAMOND LACE

Cast on 36 sts.

1st row: Sl.1, k.1, w.f., k.3, w.f., k.2 tog., k.13, k.2 tog., w.f., k.3, w.f., k.2 tog., k.9.

2nd row: K.8, k.2 tog., w.f., k.5, w.f., k.2 tog., k.11, k.2 tog., w.f., k.5, w.f., k.2.

3rd row: Sl.1, k.1, w.f., k.1, k.2 tog., w.f., (k.1, w.f., k.2 tog.) twice, k.9, (k.2 tog., w.f., k.1) twice, w.f., k.2 tog., k.1, w.f., k.2 tog., k.7.

4th row: Sl.1, k.5, k.2 tog., w.f., k.1, k.2 tog., w.f., k.3, w.f., k.2 tog., k.1, w.f., k.2 tog., k.7, k.2 tog., w.f., k.1, k.2 tog., w.f., k.3, w.f., k.2 tog., k.1, w.f., k.2.

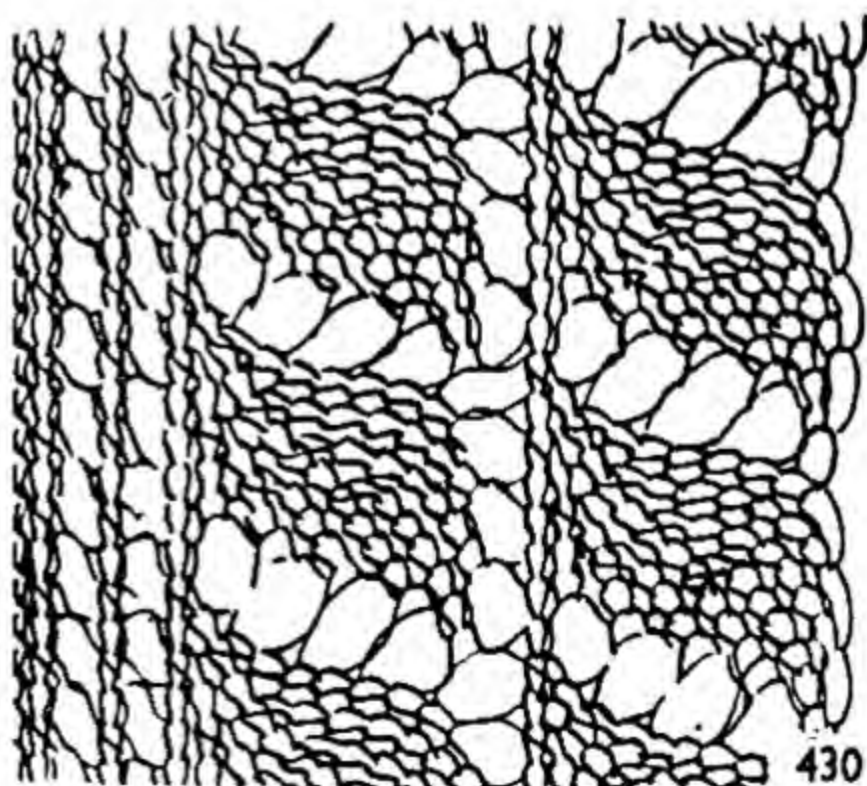
5th row: Sl.1, k.1, w.f., k.1, k.2 tog., w.f., k.5, w.f., k.2 tog., k.1, w.f., k.2 tog., k.5, k.2 tog., w.f., k.1, k.2 tog., w.f., k.5, w.f., k.2 tog., k.1, w.f., k.2 tog., k.5.

6th row: Sl.1, k.3, k.2 tog., w.f., k.1, k.2 tog., w.f., k.7, w.f., k.2 tog., k.1, w.f., k.2 tog., k.3, k.2 tog., k.1, k.2 tog., w.f., k.7, w.f., k.2 tog., k.1, w.f., k.2.

7th row: K.2 tog., (k.1, w.f., k.2 tog.) twice, k.3, (k.2 tog., w.f.) twice, k.7, w.f., k.2 tog., k.1, w.f., k.2 tog., k.3, k.2 tog., w.f., k.1, k.2 tog., w.f., k.6.

8th row: K.7, (w.f., k.2 tog., k.1) twice, k.2 tog., w.f., k.1, k.2 tog., w.f., k.9, w.f., k.2, w.f., k.2 tog., k.1, k.2 tog., (w.f., k.1, k.2 tog.) twice.

9th row: (K.2 tog., k.1, w.f.) twice, sl.1, k.2 tog., p.s.s.o., w.f., k.1, k.2 tog., w.f., k.11, w.f., k.2 tog., k.1, w.f., sl.1,



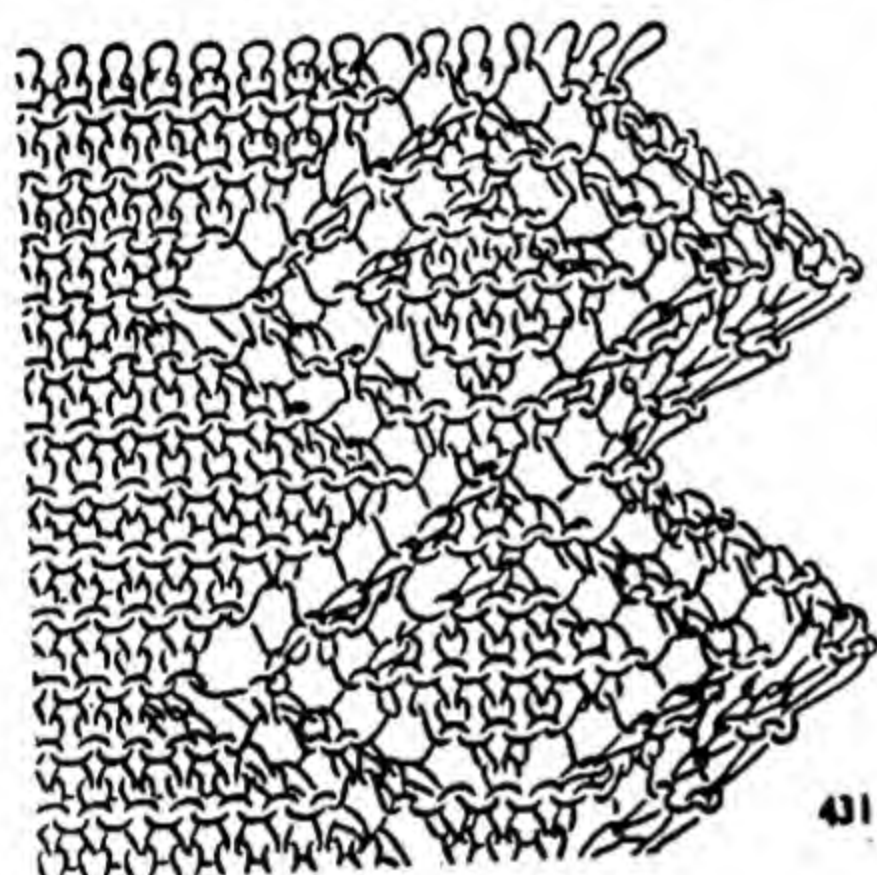
k.2 tog., p.s.s.o., w.f., k.1, k.2 tog., w.f., k.8.

10th row: K.9, w.f., k.2 tog., k.3, k.2 tog., w.f., k.13, w.f., k.2 tog., k.3, k.2 tog., w.f., k.1, k.2 tog.

11th row: K.2 tog., k.1, w.f., k.2 tog., k.1, k.2 tog., w.f., k.15, w.f., k.2 tog., k.1, k.2 tog., w.f., k.10.

12th row: K.11, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.17, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.1, k.2 tog.

These 12 rows form the patt. (431).



431

SMYRNA LACE EDGING

In this lace edging (432) the Smyrna open-work principle is introduced.

Cast on 17 sts.

1st row: (Over, p.2 tog.) twice, k.9 (over, p.2 tog.) twice.

2nd row: (Over, p.2 tog.) twice, k.11, over, p.2 tog.

3rd row: As 1st row.

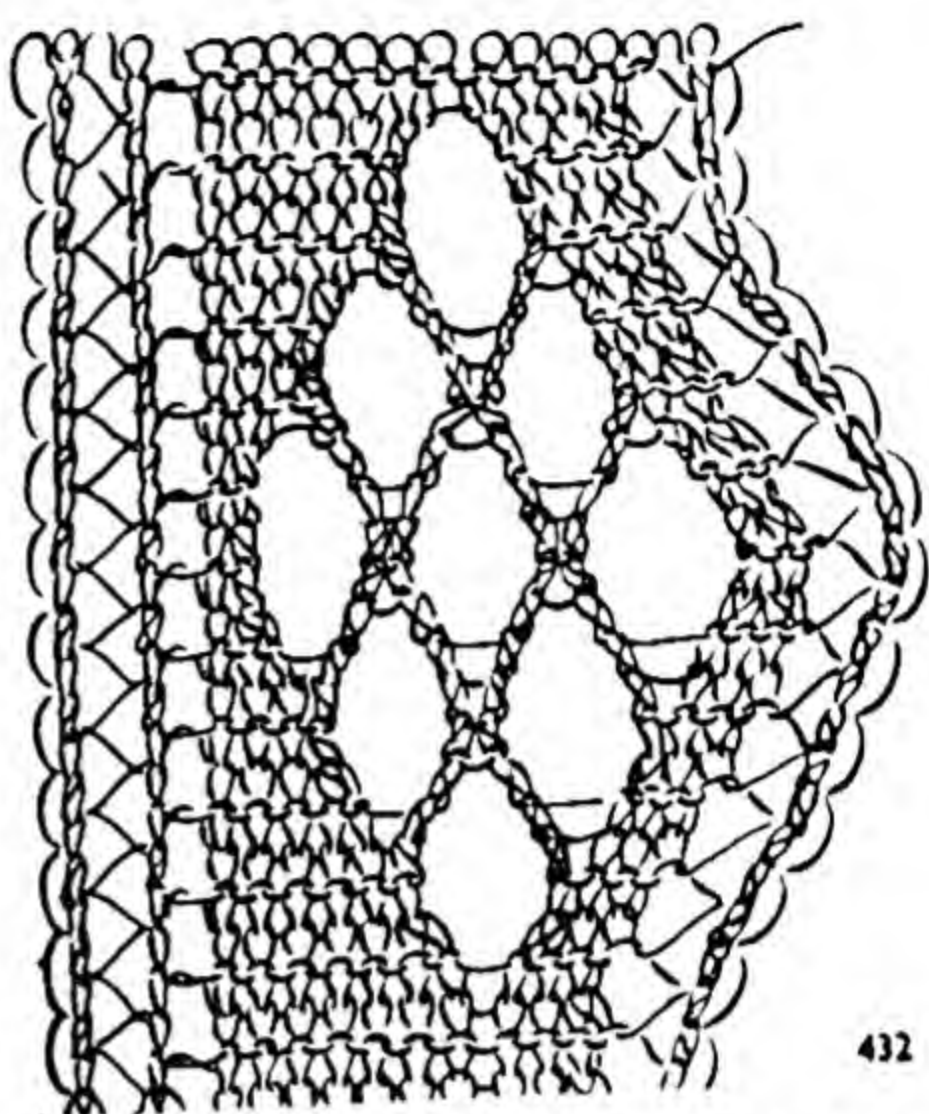
4th row: As 2nd row.

5th row: Over, k.2 tog., over, k.2, p.2 tog., over twice, p.2 tog., k.5, (over, p.2 tog.) twice.

6th row: (Over, p.2 tog.) twice, k.5, p.2 tog., over twice, p.2 tog., k.3, over, p.2 tog.

7th row: Over, p.2 tog., over, k.3, p. dec.—passing the needle under the two overs below, over twice, p.2 tog., k.5, (over, p.2 tog.) twice.

8th row: (Over, p.2 tog.) twice, k.5, p. dec.—passing the needle under the



432

3 overs below, over twice, p.2 tog., k.4, over, p.2 tog.

9th row: Over, p.2 tog., over, k.2, p.2 tog., over twice, p. dec.—passing the needle under the 4 overs below, p.2 tog., over twice, p.2 tog., k.3, (over, p.2 tog.) twice.

10th row: (Over, p.2 tog.) twice, k.3, (p.2 tog., over twice, p.2 tog.) twice, k.3, over, p.2 tog.

11th row: Over, p.2 tog., over, k.3, (p. dec.—passing the needle under the 2 overs below, over twice, p.2 tog.) twice, k.3, (over, p.2 tog.) twice.

12th row: (Over, p.2 tog.) twice, k.3, (p. dec.—passing the needle under the 3 overs below, over twice, p.2 tog.) twice k.4, over, p.2 tog.

13th row: (Over, p.2 tog.) twice, (p.2 tog., over twice, p. dec.—passing the needle under the 4 overs below) twice, p.2 tog., over twice, p.2 tog., k.1, (over, p.2 tog.) twice.

14th row: (Over, p.2 tog.) twice, k.1, (p.2 tog., over twice, p.2 tog.) three times, k.2, over, p.2 tog.

15th row: (Over, p.2 tog.) twice, (p. dec.—passing the needle under the 2 overs below, over twice, p.2 tog.) three times, k.1, (over, p.2 tog.) twice.

16th row: (Over, p.2 tog.) twice, k.1,

(p. dec.—passing the needle under 3 overs below, over twice, p.2 tog.) three times, k.2, over, p.2 tog.

17th row: (Over, p.2 tog.) twice, p. dec.—passing the needle under the 4 overs in the row below, (p.2 tog., over twice, p. dec.—passing the needle under the 4 overs in the row below) twice, k.3, (over, p.2 tog.) twice.

18th row: (Over, p.2 tog.) twice, k.3 (p.2 tog., over twice, p.2 tog.) twice, k.3, over, p.2 tog.

19th row: (Over, p.2 tog.) twice, k.1, (p. dec.—passing the needle under the 2 overs below, over twice, p.2 tog.) twice, k.3, (over, p.2 tog.) twice.

20th row: (Over, p.2 tog.) twice, k.3 (p. dec.—passing the needle under the 3 overs below, over twice, p.2 tog.) twice, k.3, over, p.2 tog.

21st row: (Over, p.2 tog.) twice, k.1, p. dec.—passing the needle under the 4 overs below, p.2 tog., over twice, p. dec. as previously, k.5, (over, p.2 tog.) twice.

22nd row: (Over, p.2 tog.) twice, k.5, (p.2 tog., over) twice, p.2 tog., k.4, over, p.2 tog.

23rd row: (Over, p.2 tog.) twice, k.2, p. dec.—passing the needle under the 2

overs below, over twice, p.2 tog., k.5 (over, p.2 tog.) twice.

24th row: (Over, p.2 tog.) twice, k.5, p. dec.—passing the needle under the 3 overs below, over twice, p.2 tog., k.4, over, p.2 tog.

25th row: (Over, p.2 tog.) twice, k.2, p. dec.—passing the needle under the 4 overs below, p.2 tog., k.5 (over, p.2 tog.) twice. Rows 2 to 25 inclusive form the lace pattern.

Insertion. Here is an example of a knitted insertion (433), using the Smyrna open-work principle to match the lace already given. Cast on 24 sts.

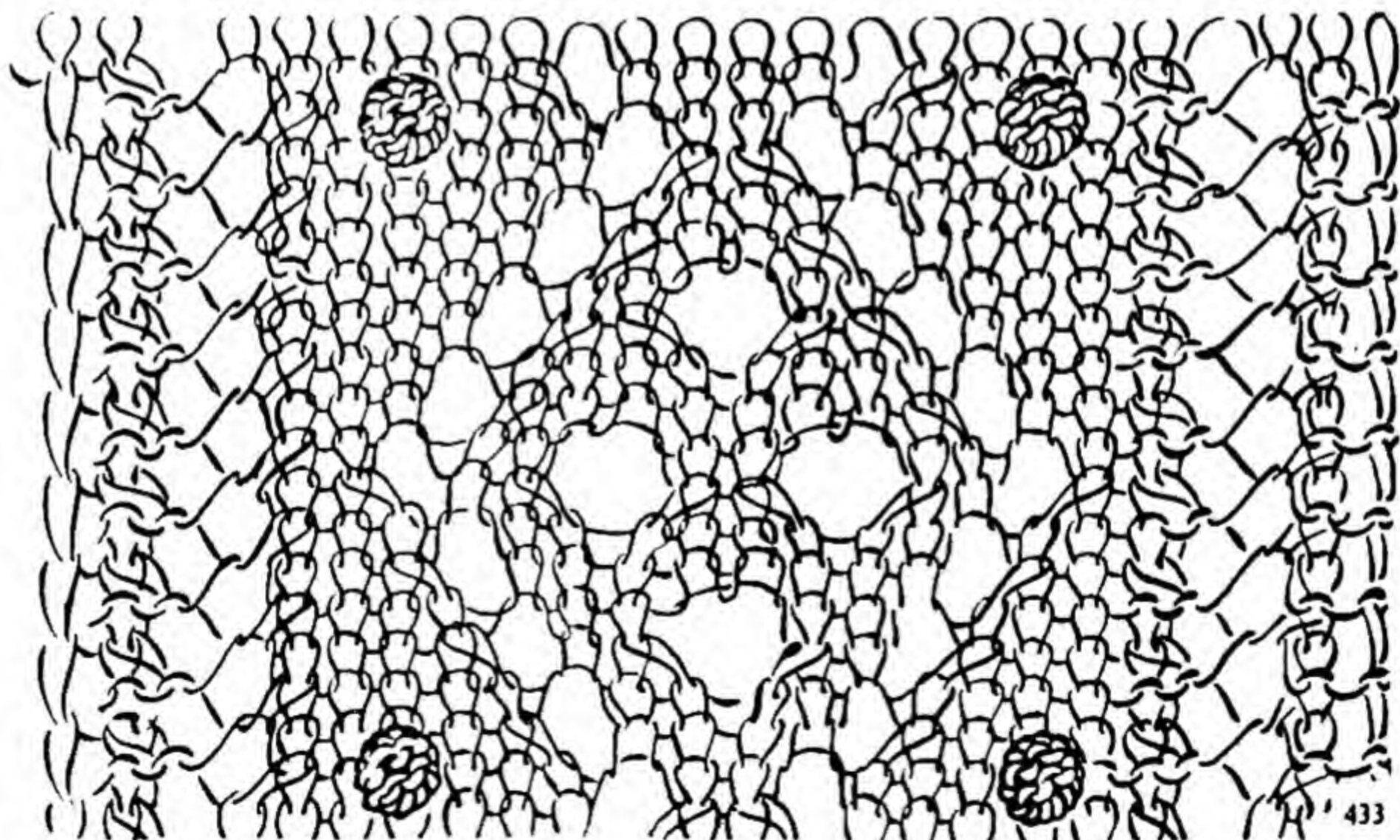
1st row: Sl.1, k.2, over, k.2 tog., k.1, m.b., k.3, over, sl.1, k.1, p.s.s.o., k.2 tog., over, k.3, m.b., k.3, over, k.2 tog., k.1. 2nd row: Sl.1, k.2, over, k.2 tog., p.14, k.2, over, k.2 tog., k.1.

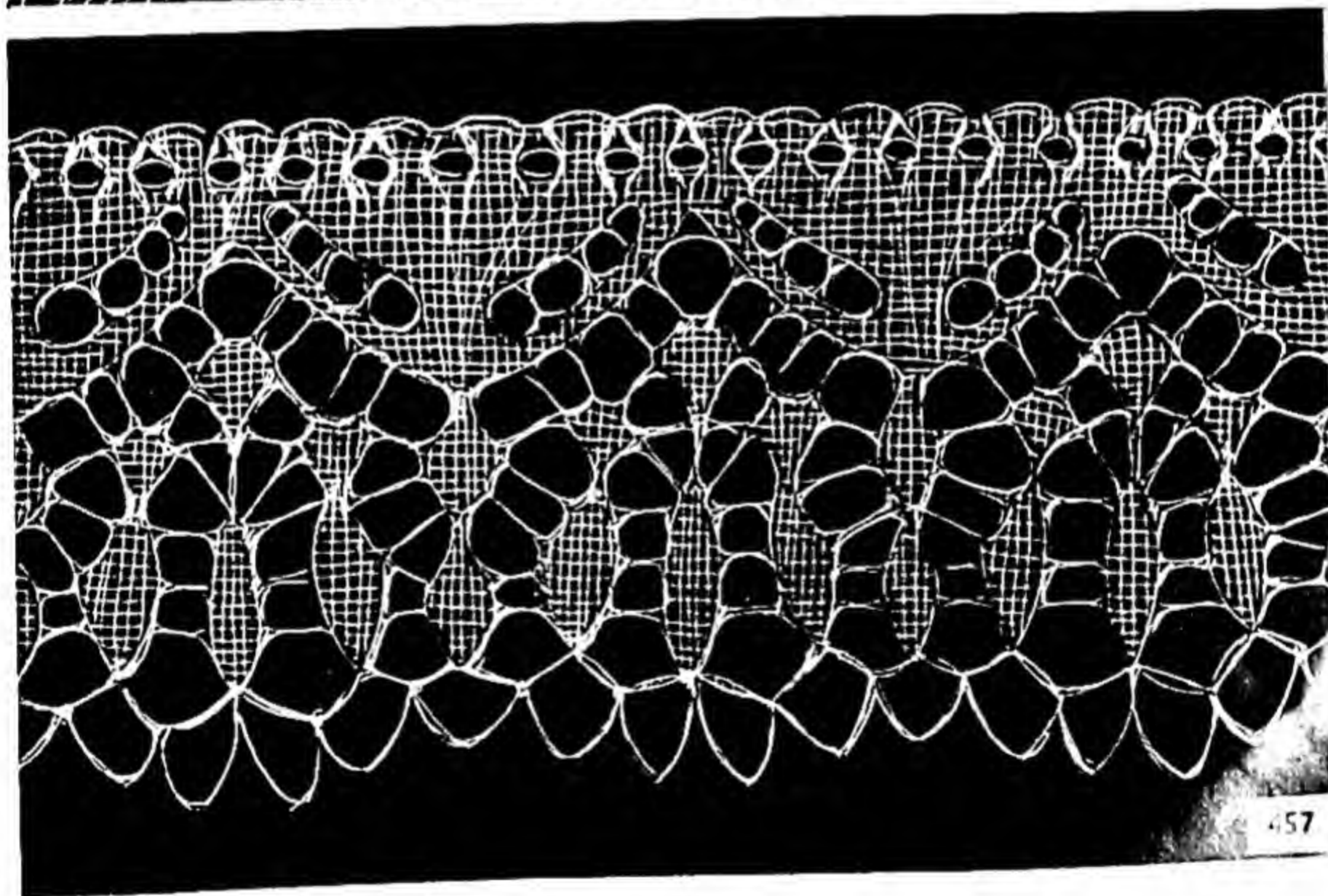
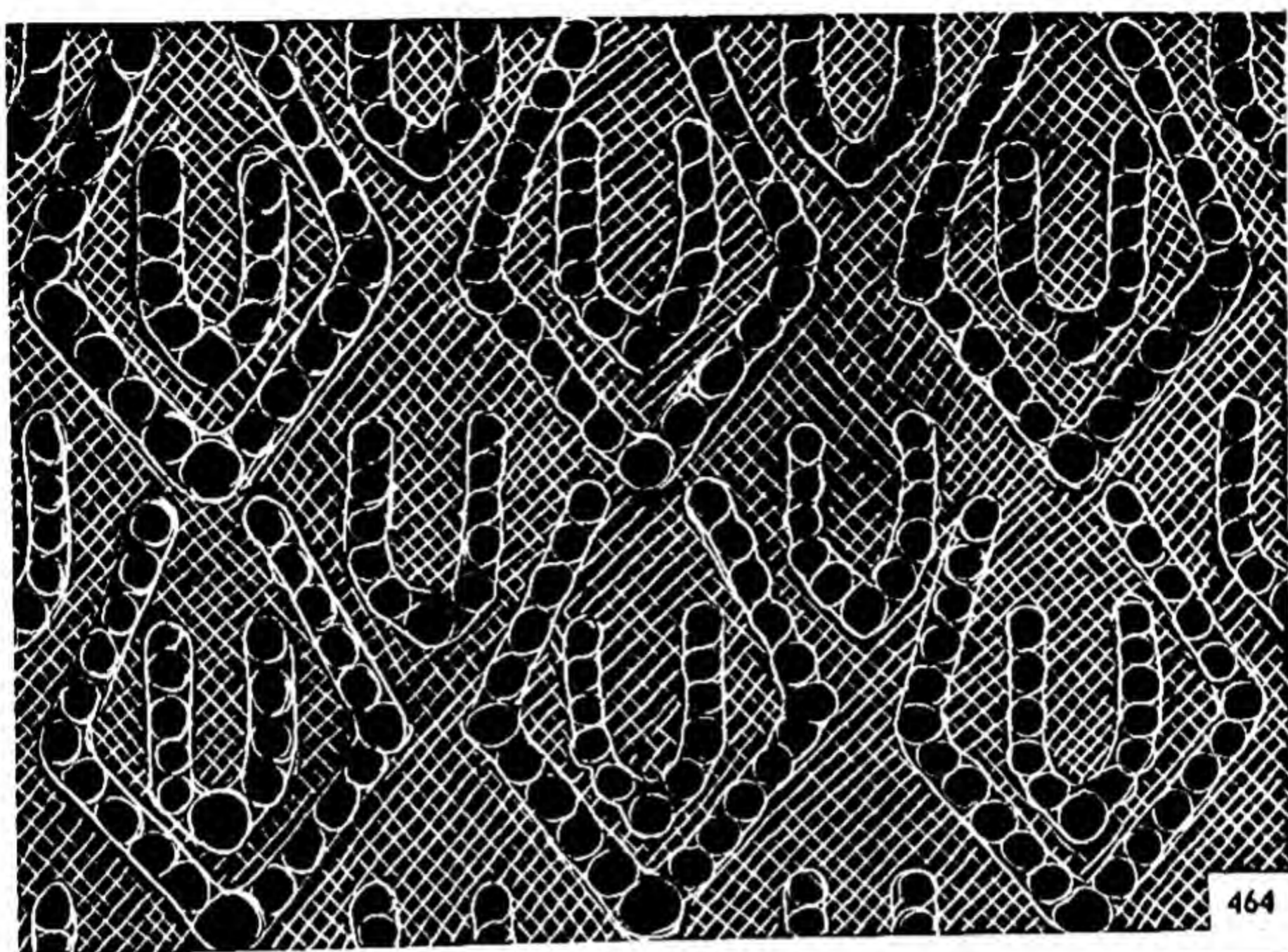
3rd row: Sl.1, k.2, over, k.2 tog., k.3, k.2 tog., over, k.4, over, sl.1, k.1, p.s.s.o., k.5, over, k.2 tog., k.1.

4th row: As 2nd row.

5th row: Sl.1, k.2, over, k.2 tog., k.2, k.2 tog., over, k.1, k.2 tog., over twice, sl.1, k.1, p.s.s.o., k.1, over, sl.1, k.1, p.s.s.o., k.4, over, k.2 tog., k.1.

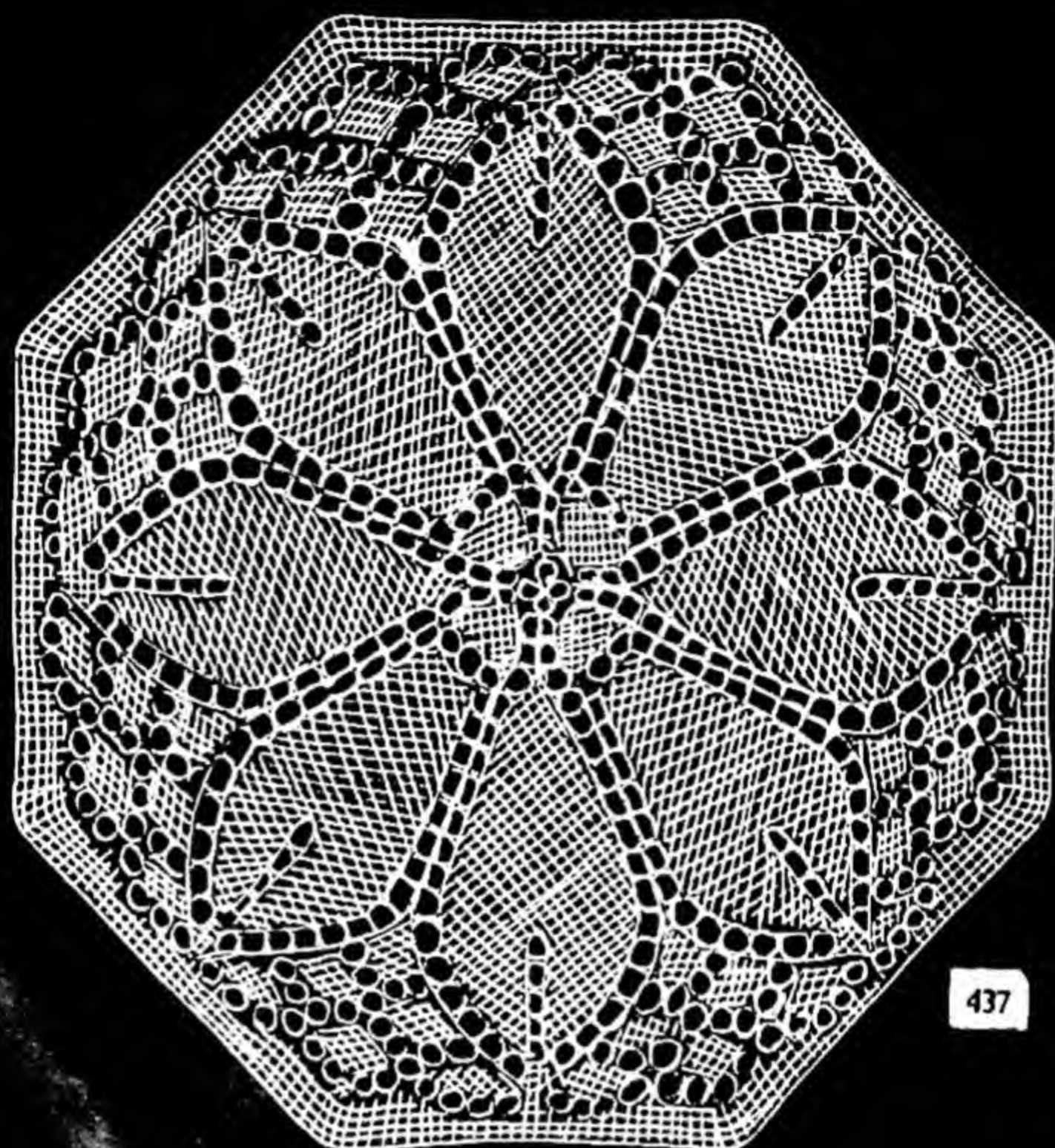
6th row: Sl.1, k.2, over, k.2 tog., p.6,





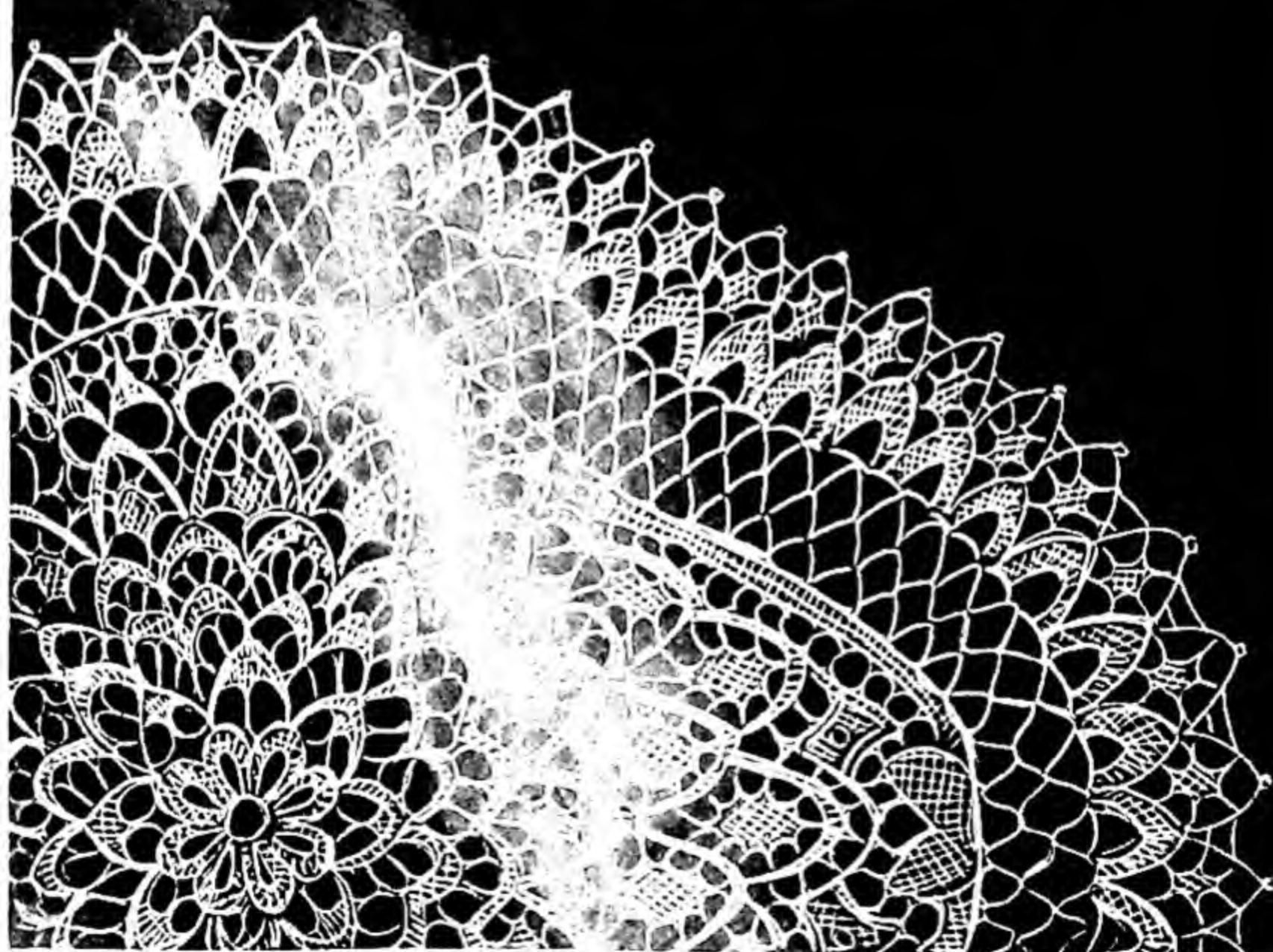
The delightful all-over lace pattern (464) is an example of Viennese lace and may be worked from the instructions given under "Horseshoe Design", page 231.

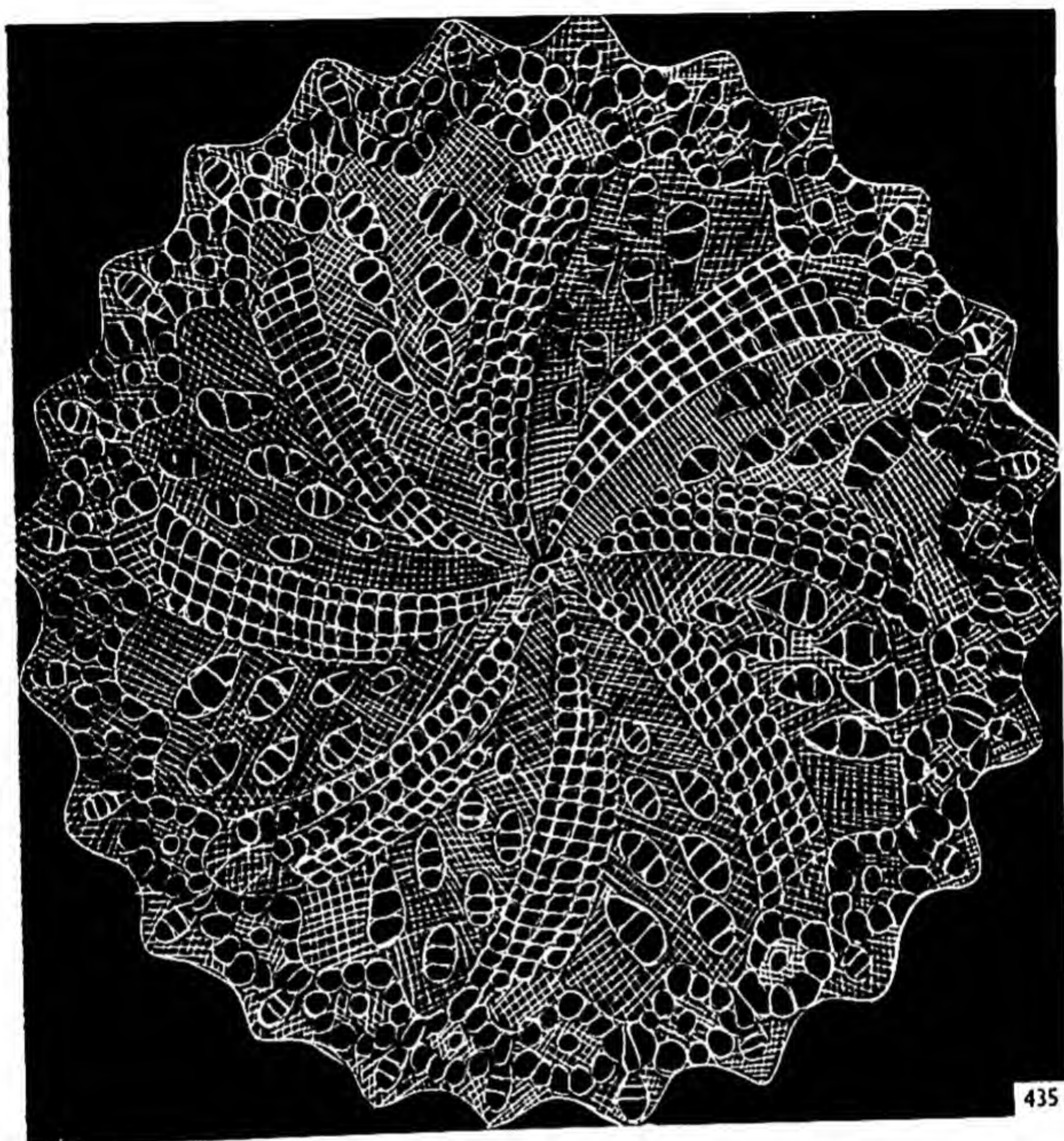
The edging (457) is another example of Viennese lace and may be worked by following the instructions for "Edging, Leaf" page 229



437

466



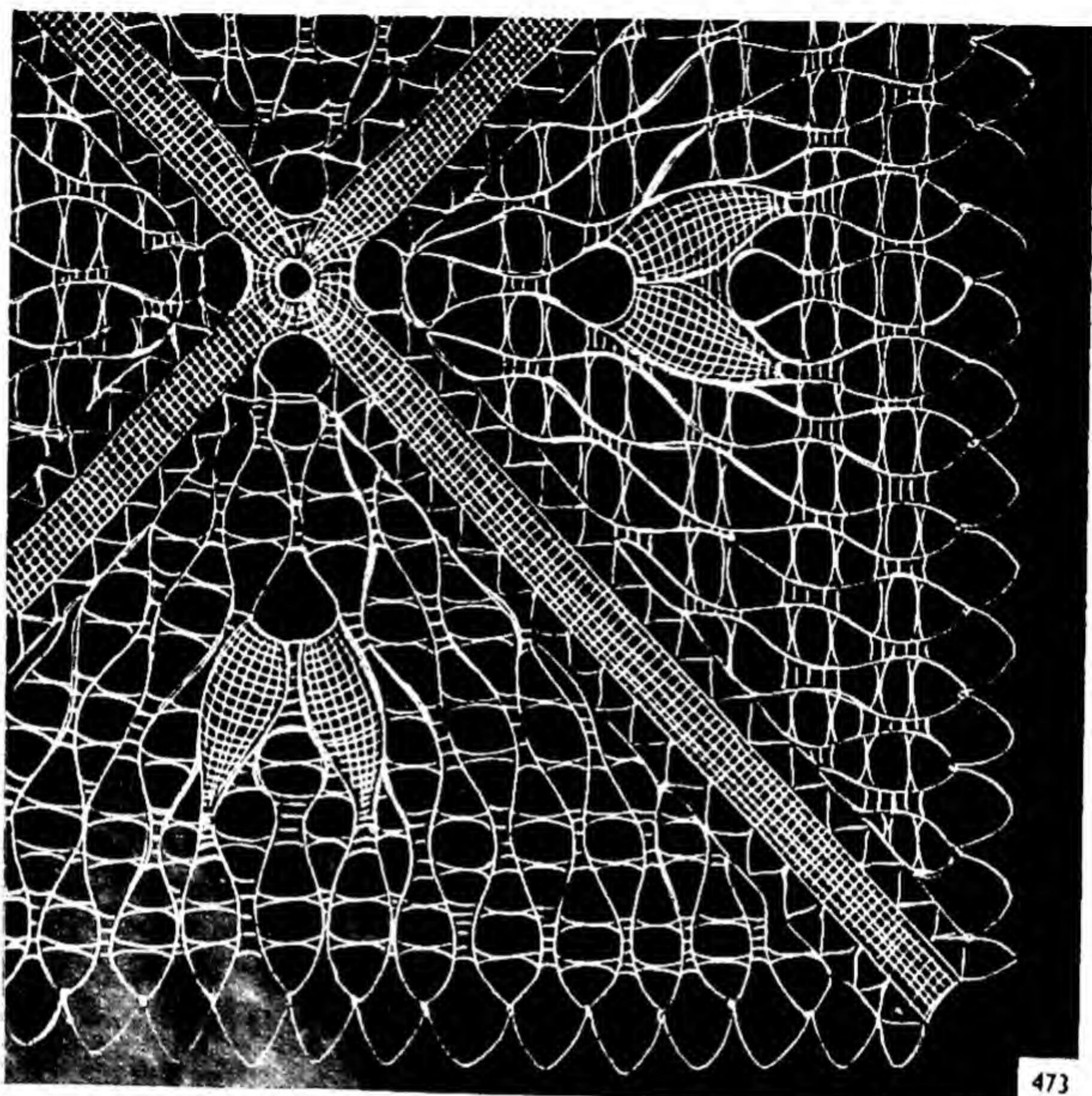


435

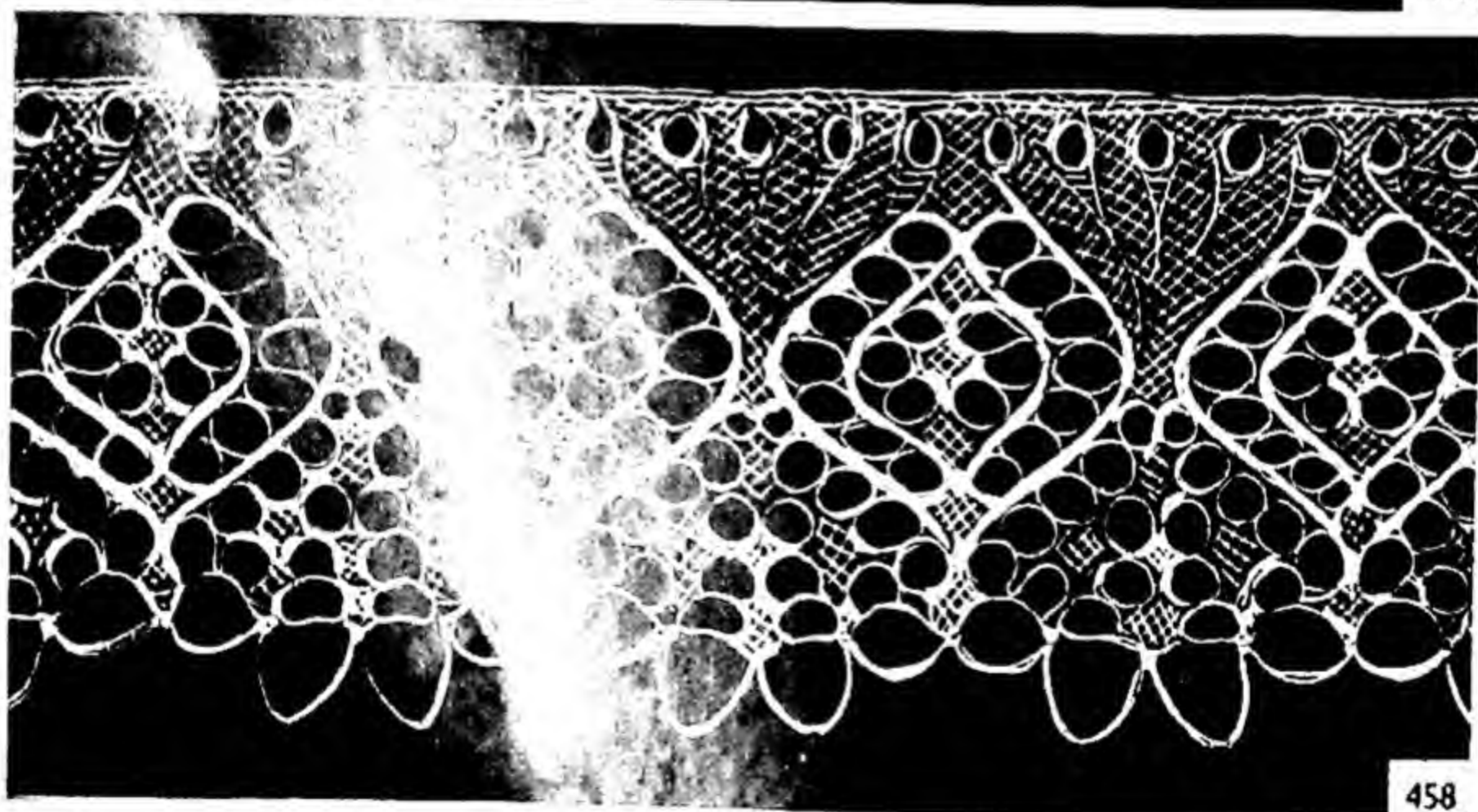
Here are three charming examples of lace medallions. Opposite (437) is a typical Octagonal motif which is worked from the instructions for "All-over Leaf Pattern", page 215.

The lower example (466) is the Viennese "Leaf Rosette" described on page 233.

The circular medallion (435) above is the "Bold Leaf" design given in detail on page 210.



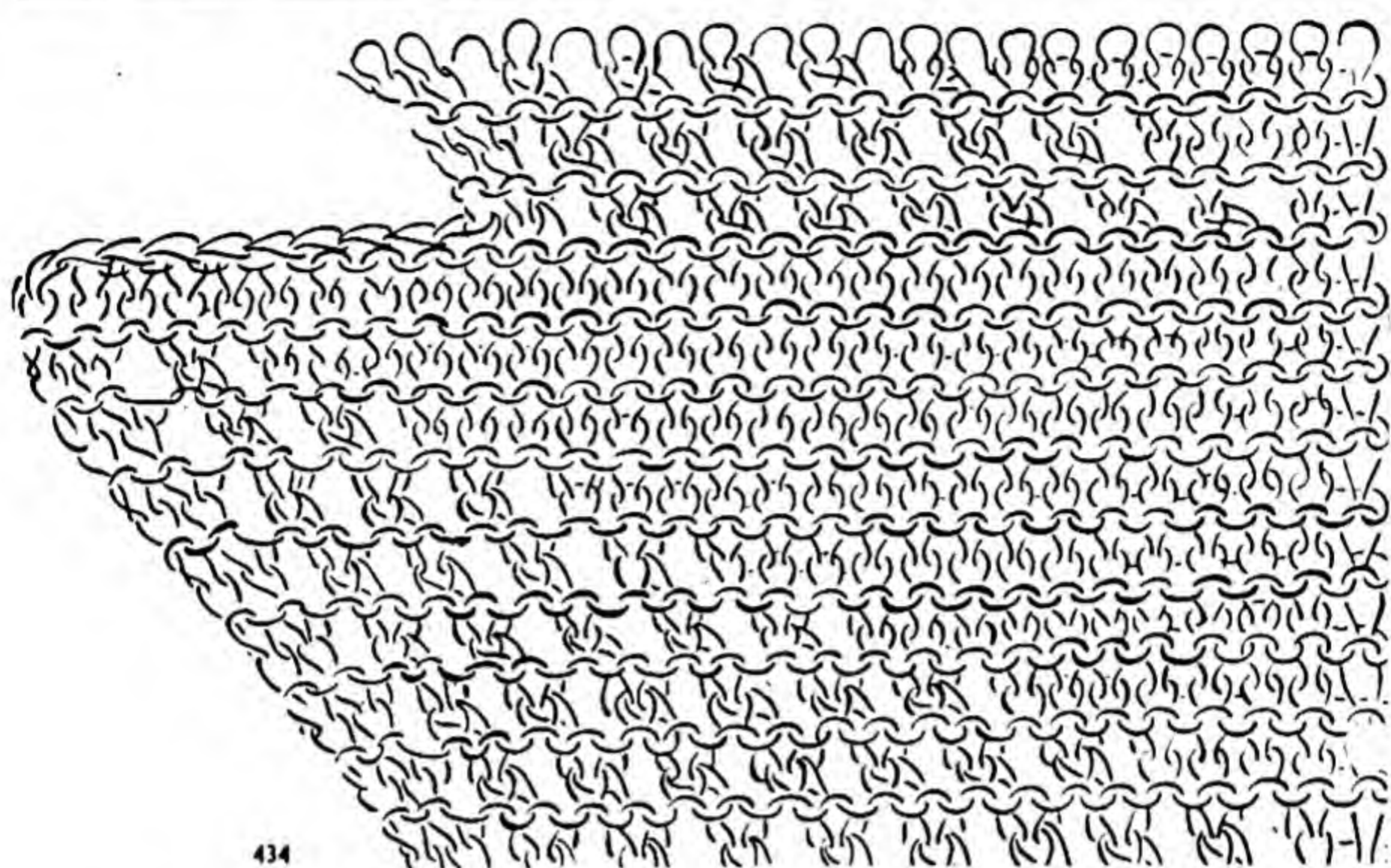
473



458

The corner of a square is
 instructions for "Square"
 The edging (458) is the "Edge"

ed (473) is worked from the
 240
 "Square" given on page 231.



k.1, p.7, k.2, over, k.2 tog., k.1.

7th row: Sl.1, k.2, over, k.2 tog., k.1, k.2 tog., over, k.8, over, sl.1, k.1, p.s.s.o., k.3, over, k.2 tog., k.1.

8th row: As 2nd row.

9th row: Sl.1, k.2, over, (k.2 tog.) twice, over, k.1, k.2 tog., over twice, sl.1, k.1, p.s.s.o., k.2 tog., over twice, sl.1, k.1, p.s.s.o., k.1, over, sl.1, k.1, p.s.s.o., k.2, over, k.2 tog., k.1.

10th row: Sl.1, k.2, over, k.2 tog., p.4, k.1, p.3, k.1, p.5, k.2, over, k.2 tog., k.1.

11th row: Sl.1, k.2, over, k.2 tog., k.2, over, sl.1, k.1, p.s.s.o., k.6, k.2 tog., over, k.4, over, k.2 tog., k.1.

12th row: As 2nd row.

13th row: Sl.1, k.2, over, k.2 tog., k.3, over, sl.1, k.1, p.s.s.o., k.2 tog., over twice, sl.1, k.1, p.s.s.o., k.2 tog., over, k.5, over, k.2 tog., k.1.

14th row: As 6th row.

15th row: Sl.1, k.2, over, k.2 tog., k.4, over, sl.1, k.1, p.s.s.o., k.2, k.2 tog.,

over, k.6, over, k.2 tog., k.1.

16th row: Sl.1, k.2, over, k.2 tog., p.14, k.2, over, k.2 tog., k.1.

These 16 rows form the pattern.

VANDYKE LACE

Cast on 20 sts.

1st row: Sl.1, k.1, (w.f., k.2 tog.) 8 times, w.f., k.2.

2nd and every alt. row to 16th row: K.

3rd row: Sl.1, k.4, (w.f., k.2 tog.) 7 times, w.f., k.2. 5th row: Sl.1, k.7, (w.f., k.2 tog.) 6 times, w.f., k.2.

7th row: Sl.1, k.10, (w.f., k.2 tog.) 5 times, w.f., k.2. 9th row: Sl.1, k.13, (w.f., k.2 tog.) 4 times, w.f., k.2.

11th row: Sl.1, k.16, (w.f., k.2 tog.) 3 times, w.f., k.2. 13th row: Sl.1, k.19, (w.f., k.2 tog.) twice, w.f., k.2.

15th row: Sl.1, k.22, w.f., k.2 tog., w.f., k.2. 17th row: K.

18th row: Cast off 8, k. to end.

These 18 rows form the patt. (434).

MEDALLIONS

CIRCULAR

Circular Medallions (such as those shown between pages 208 and 209 can be used as a basis for a lace patterning

of intricate design to form lovely doyleys or coffee cloths, according to the size of needle and cotton used.

Bold Leaf. Here is a lovely example of a circular doyley or cloth worked mainly on the "over decrease" principle (435, between pages 208 and 209).

If this cloth is worked on size 20 crochet cotton with No. 13 and No. 11 needles, it will measure approximately 13 ins. in diameter.

By using size 10 cotton, and No. 12 needles in place of 13, and 10 needles in place of 11, the circular cloth will measure approximately 18 ins. in diameter.

For a larger cloth still use No. 5 cotton, No. 11 needles in place of 13, and 9 needles in place of No. 11, and the cloth will measure approximately 23 ins. in diameter.

The cloth is knitted in rounds on four needles.

Cast 8 sts. on to No. 13 needles (3 on 2 needles and 2 on the third needle), join into a circle and proceed to work in rounds.

1st and 2nd rounds: K.

3rd round: (Over, k.1) 8 times.

4th and every alt. round: K.

5th round: (Over, k.2) 8 times.

7th round: (Over, k.3) 8 times.

The first group of increases is now completed and there are 32 sts. on the round.

9th round: * Over, k.1, over, sl.1, k.1, p.s.s.o., k.1; rep. from * all round.

11th round: * Over, k.1, over, sl.1, k.1, p.s.s.o., k.2; rep. from * all round.

13th round: * Over, k.1, over, sl.1, k.1, p.s.s.o., k.3; rep. from * all round.

This commences the graduated lace patterning and there are 56 sts. on the round.

15th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) twice, k.2; rep. from * all round.

17th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) twice, k.3; rep. from * all round.

19th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.2; rep. from * all round.

21st round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.3; rep. from * all round.

23rd round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.4; rep. from * all round.

25th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.5; rep. from * all round.

27th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.6; rep. from * all round.

This completes the part worked on No. 13 needles and there are 112 sts. on the round.

Change to No. 11 needles and continue in rounds as follows—

29th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.7; rep. from * all round.

The commencement of the bold leaf patterning that lies between the bands of openwork trellis patterning is now formed and there are 120 sts. on the needles.

31st round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.1, sl.1, k.1, p.s.s.o., over twice, sl.1, k.1, p.s.s.o., k.3; rep. from * all round.

On the 32nd and every alternate round where "over twice" has been worked, k. the first and p. the second st. of the "over twice" action.

33rd round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.2, sl.1, k.1, p.s.s.o., over twice, sl.1, k.1, p.s.s.o., k.3; rep. from * all round.

35th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.1, sl.1, k.1, p.s.s.o., over, k.3, sl.1, k.1, p.s.s.o., over, k.2; rep. from * all round.

37th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, sl.1, k.1, p.s.s.o., over twice, sl.1, k.1, p.s.s.o., k.4, over twice, sl.1, k.1, p.s.s.o., k.1; rep. from * all round.

39th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.3, over twice, k.3 tog., k.1, k.3 tog., over twice, sl.1, k.1, p.s.s.o., k.1; rep. from * all round.

41st round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.3, sl.1, k.1, p.s.s.o., over 3 times, k.5 tog., over 3 times, sl.1, k.1, p.s.s.o., k.1; rep. from * all round.

42nd and every alt. round: K.

Where "over 3 times" has been worked in the previous round work (k.1, p.1, k.1) into these 3 overs in the following round.

43rd round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.3, over twice, k.4, sl.1, k.1, p.s.s.o., over twice, k.5; rep. from * all round.

45th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.5, over twice, k.3 tog., k.1, k.3 tog., over twice, sl.1, k.1, p.s.s.o., k.4; rep. from * all round.

47th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.4, k.3 tog., over 3 times, k.5 tog., over 3 times, k.3 tog., k.3; rep. from * all round.

The outside border is now commenced and there are 192 sts. on the round.

49th round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.2, sl.1, k.1, p.s.s.o., over twice, k.4, sl.1, k.1, p.s.s.o., over twice, k.3, sl.1, k.1, p.s.s.o., k.2; rep. from * all round.

51st round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.5, (over twice, k.3 tog., k.1, k.3 tog.) twice; rep. from * all round.

53rd round: * Over, k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.5, sl.1, k.1, p.s.s.o., over 3 times, k.5 tog., over 3 times, sl.1, k.1, p.s.s.o., k.2; rep. from * all round.

55th and 56th rounds: K.

The border is ready for completion and there are 192 sts. on the needle.

As each round is in pattern, every round is now given in detail to complete the cloth.

57th round: * K.7, over, k.1, over; rep. from * all round.

58th round: * Sl.1, k.1, p.s.s.o., k.3, k.2 tog., over, k.3, over; rep. from * all round.

59th round: * Sl.1, k.1, p.s.s.o., k.1,

k.2 tog., over, k.5, over; rep. from * all round.

60th round: * K.3 tog., over, k.3, over, sl.1, k.1, p.s.s.o., k.2, over; rep. from * all round.

61st round: * K.1, over, sl.1, k.1, p.s.s.o., k.5, k.2 tog., over; rep. from * all round.

62nd round: K.2, * over, sl.1, k.1, p.s.s.o., k.3, k.2 tog., over, k.3; rep. from * all round, ending the round with k.1.

63rd round: K.3, * over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.5; rep. from * all round, ending the round with k.2.

64th round: K.

65th round: K.3, slip these 3 sts. on to the end of the previous needle, k.1, * sl.1, k.2 tog., p.s.s.o., k.7, turn, sl.1, p.2, m. 7 sts. out of the next st. by (k.1, p.1) 3 times into st., then k.1 once more in the same stitch, p.4, sl.1, turn cast off 14 sts. (thus one stitch will remain on the right-hand needle); rep. from the * to the end of the round, break off the wool and fasten off securely.

Star and Lattice. This circular doyley or cloth is worked on the principle of graded increases forming a starlike motif in the centre of the cloth, moving into a bold, lattice stitch border, to make a most attractive design.

This cloth is worked in size 20 crochet cotton with No. 13 needles, it will measure approximately 16½ ins. in diameter when finished.

By using size 10 cotton and No. 12 needles in place of 13 the circular cloth will measure approximately 19½ ins. in diameter.

For a larger cloth use No. 5 cotton and No. 11 needles, the cloth will then measure approximately 24½ ins. in diameter.

Commencing at the centre and using 5 needles, cast on 8 sts. (2 on each of 4 needles).

1st round: K.

2nd round: * K.1, over; rep. from * all round.

3rd and all odd rounds: K.

4th round: * K.2, over; rep. from * all round.

6th round: * K.3, over; rep. from * all round.

8th round: * K.4, over; rep. from * all round.

The open-work centre is now completed and there are 40 sts. on the needle. Commence the star movements:

10th round: * K.2, over, k.2 tog., k.1, over; rep. from * all round.

12th round: * K.6, over; rep. from * all round.

14th round: * K.7, over; rep. from * all round.

16th round: * K.2, (over, k.2 tog., k.1) twice, over; rep. from * all round.

18th round: * K.9, over; rep. from * all round.

20th round: * K.10, over; rep. from * all round.

22nd round: * K.2, (over, k.2 tog., k.1) 3 times, over; rep. from * all round.

24th round: * K.12, over; rep. from * all round.

26th round: * K.13, over; rep. from * all round.

28th round: * K.2, (over, k.2 tog., k.1) 4 times, over; rep. from * all round.

30th round: * K.15, over; rep. from * all round.

32nd round: * K.16, over; rep. from * all round.

34th round: * K.2, (over, k.2 tog., k.1) 5 times, over; rep. from * all round.

36th round: * K.18, over; rep. from * all round.

38th round: * K.19, over; rep. from * all round.

40th round: * K.2, (over, k.2 tog., k.1) 6 times, over; rep. from * all round.

42nd round: * K.21, over; rep. from * all round.

44th round: * K.22, over; rep. from * all round.

46th round: * K.2, (over, k.2 tog., k.1) 7 times, over; rep. from * all round.

48th round: * K.24, over; rep. from * all round.

50th round: * K.25, over; rep. from * all round.

52nd round: * K.2, (over, k.2 tog., k.1) 8 times, over; rep. from * all round.

54th round: * K.27, over; rep. from * all round.

56th round: * K.28, over; rep. from * all round.

58th round: * K.2, (over, k.2 tog., k.1) 9 times, over; rep. from * all round.

60th round: * K.30, over; rep. from * all round.

62nd round: * K.31, over; rep. from * all round.

Now commence to decrease on the points of the stars, working the Vandyke insertion that edges the stars themselves.

64th round: * Sl.1, k.1, p.s.s.o., (over, k.2 tog., k.1) 9 times, over, k.2 tog., over, k.1, over; rep. from * all round.

66th round: * Sl.1, k.1, p.s.s.o., k.26, k.2 tog., over, k.3, over; rep. from * all round.

68th round: * Sl.1, k.1, p.s.s.o., k.24, k.2 tog., over, k.5, over; rep. from * all round.

70th round: * Sl.1, k.1, p.s.s.o., (over, k.2 tog., k.1) 8 times, over, k.7, over; rep. from * all round.

There should now be 68 sts. on each needle and the number of stitches will not change until the 132nd round.

The centre fullness will flatten out with the finishing of the cloth after the knitting is completed.

72nd round: * Sl.1, k.1, p.s.s.o., k.21, k.2 tog., over, k.9, over; rep. from * all round.

74th round: * Sl.1, k.1, p.s.s.o., k.19, k.2 tog., over, k.4, k.2 tog., over, k.5, over; rep. from * all round.

76th round: * Sl.1, k.1, p.s.s.o., (over, k.2 tog., k.1) 5 times, over, (k.2 tog.) twice, over, k.4, k.2 tog., over, k.1, over, sl.1, k.1, p.s.s.o., k.4, over; rep. from * all round.

78th round: * Sl.1, k.1, p.s.s.o., k.15, k.2 tog., over, k.4, k.2 tog., over, k.3,

over, sl.1, k.1, p.s.s.o., k.4, over; rep. from * all round.

80th round: * Sl.1, k.1, p.s.s.o., k.13, k.2 tog., over, k.4, k.2 tog., over, k.5, over, sl.1, k.1, p.s.s.o., k.4, over; rep. from * all round.

82nd round: * Sl.1, k.1, p.s.s.o., (over, k.2 tog., k.1) 3 times, over, (k.2 tog.) twice, over, k.4, k.2 tog., over, k.7, over, sl.1, k.1, p.s.s.o., k.4, over; rep. from * all round.

84th round: * Sl.1, k.1, p.s.s.o., k.9, k.2 tog., over, k.4, k.2 tog., over, k.9, over, sl.1, k.1, p.s.s.o., k.4, over; rep. from * all round.

86th round: * Sl.1, k.1, p.s.s.o., k.7, (k.2 tog., over, k.4) twice, k.2 tog., over, k.5, over, sl.1, k.1, p.s.s.o., k.4, over; rep. from * all round.

88th round: * Sl.1, k.1, p.s.s.o., over, k.2 tog., k.1, over, (k.2 tog.) twice, over, (k.4, k.2 tog., over) twice, k.1, over, (sl.1, k.1, p.s.s.o., k.4, over) twice; rep. from * all round.

90th round: * Sl.1, k.1, p.s.s.o., k.3, (k.2 tog., over, k.4) twice, k.2 tog., over, k.3, over, (sl.1, k.1, p.s.s.o., k.4, over) twice; rep. from * all round.

92nd round: * Sl.1, k.1, p.s.s.o., k.1, (k.2 tog., over, k.4) twice, k.2 tog., over, k.5, over, (sl.1, k.1, p.s.s.o., k.4, over) twice; rep. from * all round.

94th round: * Sl.2, k.1, p2s.s.o., over, (k.4, k.2 tog., over) twice, k.7, over, (sl.1, k.1, p.s.s.o., k.4, over) twice; rep. from * all round.

96th round: * K.5, k.2 tog., over, k.4, k.2 tog., over, k.9, (over, sl.1, k.1, p.s.s.o., k.4) twice; rep. from * all round.

98th round: * (K.4, k.2 tog., over) 3 times, k.5, over, sl.1, k.1, p.s.s.o., k.4, over, sl.1, k.1, p.s.s.o., k.3; rep. from * all round.

100th round: * K.3, k.2 tog., over, (k.4, k.2 tog., over) twice, k.1, (over, sl.1, k.1, p.s.s.o., k.4) twice, over, sl.1, k.1, p.s.s.o., k.2; rep. from * all round.

102nd round: * K.2, k.2 tog., over, (k.4, k.2 tog., over) twice, k.3, (over, sl.1, k.1, p.s.s.o., k.4) twice, over, sl.1, k.1,

p.s.s.o., k.1; rep. from * all round.

104th round: * K.1, (k.2 tog., over, k.4) twice, k.2 tog., over, k.1, over, sl.2, k.1, p2s.s.o., over, k.1, over, (sl.1, k.1, p.s.s.o., k.4, over) twice, sl.1, k.1, p.s.s.o.; rep. from * all round.

When working the next round (105th round) do not knit the last stitch on the 4th needle but slip it on to the beginning of the first needle, then slip the last stitch of the first, second and third needles on to beginning of following needle. Then work next round.

106th round: * Sl.2, k.1, p2s.s.o., over, (k.4, k.2 tog., over) twice, k.2 tog., over, k.3, over, sl.1, k.1, p.s.s.o., over, (sl.1, k.1, p.s.s.o., k.4, over) twice; rep. from * all round.

108th round: * K.5, k.2 tog., over, k.4, k.2 tog., over, k.3, over, sl.2, k.1, p2s.s.o., over, k.3, (over, sl.1, k.1, p.s.s.o., k.4) twice; rep. from * all round.

110th round: * (K.4, k.2 tog., over) twice, k.1, over, sl.2, k.1, p2s.s.o., over, k.3, over, sl.2, k.1, p2s.s.o., over, k.1, over, sl.1, k.1, p.s.s.o., k.4, over, sl.1, k.1, p.s.s.o., k.3, rep. from * all round.

112th round: * K.3, k.2 tog., over, k.4, (k.2 tog., over) twice, k.3, over, sl.2, k.1, p2s.s.o., over, k.3, (over, sl.1, k.1, p.s.s.o.) twice, k.4, over, sl.1, k.1, p.s.s.o., k.2, rep. from * all round.

114th round: * K.2, k.2 tog., over, k.4, k.2 tog., over, (k.3, over, sl.2, k.1, p2s.s.o., over) twice, k.3, over, sl.1, k.1, p.s.s.o., k.4, over, sl.1, k.1, p.s.s.o., k.1; rep. from * all round.

116th round: * K.1, k.2 tog., over, k.4, k.2 tog., over, k.1, over, (sl.2, k.1, p2s.s.o., over, k.3, over) twice, sl.2, k.1, p2s.s.o., over, k.1, over, sl.1, k.1, p.s.s.o., k.4, over, sl.1, k.1, p.s.s.o.; rep. from * all round.

On the next round (the 117th round) do not knit the last stitch of the round but slip the stitch on to the beginning of the first needle, then slip the last stitch of the first, second and third

needles, on to the beginning of the following needles.

118th round: * Sl.2, k.1, p2s.s.o., over, k.4, (k.2 tog., over) twice, (k.3, over, sl.2, k.1, p2s.s.o., over) twice, k.3, (over, sl.1, k.1, p.s.s.o.) twice, k.4, over; rep. from * all round.

120th round: * K.5, k.2 tog., over, (k.3, over, sl.2, k.1, p2s.s.o., over) 3 times, k.3, over, sl.1, k.1, p.s.s.o., k.4; rep. from * all round.

122nd round: * K.4, k.2 tog., over, k.1, (over, sl.2, k.1, p2s.s.o., over, k.3) 3 times, over, sl.2, k.1, p2s.s.o., over, k.1, over, sl.1, k.1, p.s.s.o., k.3; rep. from * all round.

124th round: * K.3, (k.2 tog., over) twice, (k.3, over, sl.2, k.1, p2s.s.o., over) 3 times, k.3, (over, sl.1, k.1, p.s.s.o.) twice, k.2; rep. from * all round.

126th round: * K.2, k.2 tog., over, (k.3, over, sl.2, k.1, p2s.s.o., over) 4 times, k.3, over, sl.1, k.1, p.s.s.o., k.1; rep. from * all round.

128th round: * K.1, k.2 tog., over, k.1, over, (sl.2, k.1 p2s.s.o., over, k.3, over) 4 times, sl.2, k.1, p2s.s.o., over, k.1, over, sl.1, k.1, p.s.s.o.; rep. from * all round.

At the end of the 129th round do not knit the last stitch but slip this stitch on to the end of the first needle, now slip the last stitch of first, second and third needles on to the beginning of the following needles.

130th round: * Sl.2, k.1, p.2s.s.o., over, k.2 tog., over, (k.3, over, sl.2, k.1, p2s.s.o., over) 4 times, k.3, over, sl.1, k.1, p.s.s.o., over; rep. from * all round.

Now commence increasing on each round again to complete the border.

132nd round: * K.1, over, (k.3, over, sl.2, k.1, p2s.s.o., over) 5 times, k.3, over; rep. from * all round (288 stitches on round).

134th round: * (K.1, over) twice, (sl.2, k.1, p2s.s.o., over, k.3, over) 5 times, sl.2, k.1, p2s.s.o., over, k.1, over; rep. from * to end of round (304 stitches on round).

136th round: * K.1, over, k.2 tog., over, (k.3, over, sl.2, k.1, p2s.s.o., over; 5 times, k.3, over, sl.1, k.1, p.s.s.o., over) rep. from * all round (320 stitches on round).

138th round: * K.1, over, (k.3, over, sl.2, k.1, p2s.s.o., over) 6 times, k.3, over; rep. from * all round (336 stitches on round).

140th round: (K.1, over) twice, sl.2, k.1, p2s.s.o., over, (k.3, over, sl.2, k.1, p2s.s.o., over), 6 times, k.1, over; rep. from * all round (352 sts. on round).

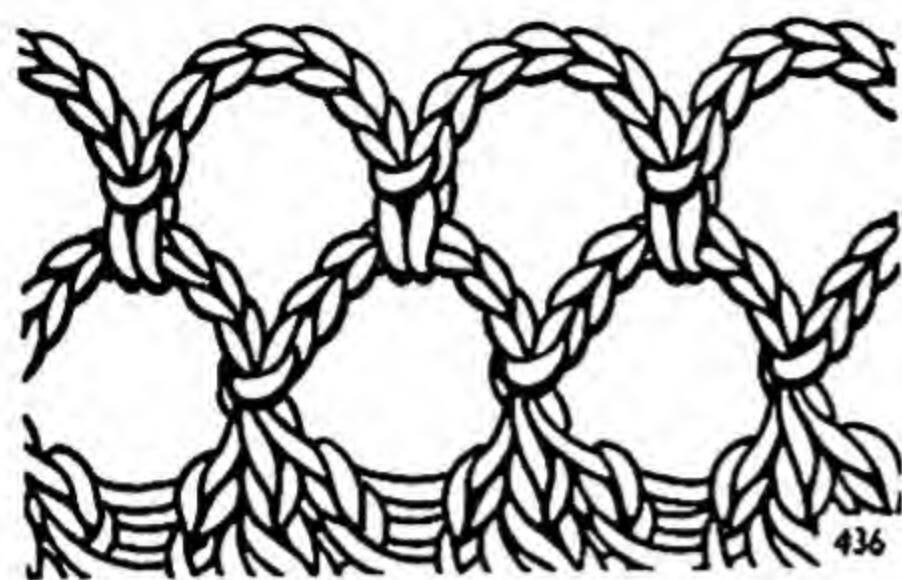
141st round: K.

To complete the edging of the cloth, using a medium sized crochet hook and leaving the stitches on the needles, work 436 as follows—

******Insert crochet hook into first st., thread over hook and draw through stitch, then slip stitch off needle, make into chain (page 50), now insert hook into next 2 sts. in the same way as if to k.2 tog., take thread over hook, draw loop through 2 sts., sl. both sts. off the needle, * 7 chain, now insert hook through next 3 sts. as though to k. 3 tog. wrap thread round hook, draw loop through 3 sts. then sl. the 3 sts. off the needle; rep. from * 12 times more, 7 chain, insert hook through next 2 sts., wrap thread over hook, draw loop through sts., sl. 2 sts. off needle, 7 chain; rep. from ** all round, ending with 3 chain and working a treble (page 88) into the first stitch made.

For the second round, * chain 7, work a single crochet into next loop; rep. from * all round, thus forming a picot edge, ending with 7 chain and slip stitch into the top of the joining treble. Break off cotton and fasten off securely.

To Finish. It is essential to finish these circular cloths properly. This is done by dipping the knitting in a light starch solution. Pin the cloth out into a complete circle, with the wrong side uppermost, place a pin at each point on the edge of the cloth itself. Press lightly using a warm iron, thus fixing the starch.



OCTAGONAL

Lace patternings can be worked on squares, hexagonal or octagonal shapes, these being worked in rounds on the same principle as the doyleys and cloths.

All-Over Leaf Pattern. The following knitted medallion is formed on an octagon shape moving from a simple centre to eight bold leaves, breaking into an all-over leaf filling round the outside edge of the octagon (437 between pages 208 and 209). These octagons can be used for bedspreads or table cloths, being joined together with either squares of linen or knitted squares.

Cast on 2 sts. on each of four needles.

Using 5th needle proceed in rounds as follows—

1st round: (Over, k.1) 8 times.

2nd round: K.

3rd round: (Over, k.3, over, k.b.1) 4 times. 4th round: K.

5th round: (Over, k.5, over, k.b.1) 4 times. 6th round: K.

7th round: (Over, k.7, over, k.b.1) 4 times. 8th round: K.

9th round: (Over, sl.1, k.1, p.s.s.o., k.2 tog., over, k.1) 8 times.

10th round: K.

11th round: (K.1, over, k.2 tog., over, k.2) 8 times. 12th round: K.

13th round: (K.2, over, k.b.1, over, k.3) 8 times. 14th round: K.

15th round: (K.3, over, k.b.1, over, k.4) 8 times. 16th round: K.

17th round: (K.4, over, k.b.1, over, k.5) 8 times. 18th round: K.

19th round: (K.5, over, k.b.1, over,

k.6) 8 times. 20th round: K.

21st round: (K.6, over, k.b.1, over, k.7) 8 times. 22nd round: K.

23rd round: (K.7, over, k.b.1 over, k.8) 8 times.

24th round: K.

25th round: (Sl.1, k.1, p.s.s.o., k.5, over, k.3, over, k.5, k.2 tog., p.1) 8 times.

26th round: (K.17, p.1) 8 times.

27th round: (Sl.1, k.1, p.s.s.o., k.4, over, k.5, over, k.4, k.2 tog., p.1) 8 times.

28th round: As 26th round.

29th round: (Sl.1, k.1, p.s.s.o., k.3, over, k.1, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.1, over, k.3, k.2 tog., p.1) 8 times.

30th round: As 26th round.

31st round: (Sl.1, k.1, p.s.s.o., k.2, over, k.3, over, sl.1, k.2 tog., p.s.s.o., over, k.3, over, k.2, k.2 tog., p.1) 8 times.

32nd round: As 26th round.

33rd round: (Sl.1, k.1, p.s.s.o., k.1, over, k.1, over, k.1, k.2 tog., p.1) 8 times.

34th round: As 26th round.

35th round: (Sl.1, k.1, p.s.s.o., over, k.1, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.1, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.1, over, k.2 tog., p.1) 8 times.

36th round: As 26th round.

37th round: Sl.1, (over, k.3, over, sl.1, k.2 tog., p.s.s.o., over, k.3, over, sl.1, k.2 tog., p.s.s.o., over, k.3, over, k.2 tog., sl. the next st. over this dec.) 8 times, pass the first slipped st. of the round over the last decrease. 38th round: K.

39th round: (Over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.1, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.1, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.1) 8 times. 40th round: K.

41st round: (K.1, over, sl.1, k.2 tog., p.s.s.o., over, k.3, over, sl.1, k.2 tog., p.s.s.o., over, k.3, over, sl.1, k.2 tog., p.s.s.o., over, k.2) 8 times.

42nd round: K.

43rd and 44th rounds: P. Cast off.

SHETLAND LACE

When I visit Shetland I am always intrigued by the lovely lace shawls for which the small island of Unst is world famous. Today, this is a dying craft and when I last visited Shetland I found that there were only about nine lace knitters left, and all of them between seventy and eighty years of age.

It is important to remember that few of the traditional patterns in Shetland have ever been written down. Lace knitting there is an oral tradition, the patterns have been handed down from one generation to another for the last two centuries.

The origin of Shetland lace knitting is quite unknown, although in tradition it links with the lace hose for which the Knitters' Guild of Paris was famous from 1400 onwards. We do know that Mrs. Jessie Saxby, who was a great collector of lace, visited Shetland in the nineteenth century, taking with her specimens from her collection and I have it on good authority, from one of the Shetlanders whose grandmother met Mrs. Saxby, that the lovely laces in this collection definitely helped to give a renewed impetus to lace knitting on Shetland.

Shetland lace knitting is usually carried out in very fine wool, similar to 1-ply or lace wool, which is hand spun by the people themselves and knitted on very fine needles, the sizes used range from No. 16 to No. 18. This fine wool and needles create the lovely cobweb effect.

When the work is completed it is stretched on a frame, dampened and allowed to dry. As the ordinary knitter does not necessarily possess the facilities for carrying out this operation, a simpler way is to stretch the work well on an ordinary ironing board over a felt, pin it out evenly round the edges and press well, using a hot iron and wet cloth.

BASIC STITCHES

The main stitches used in Shetland lace are given in the following instructions, these merely lay down the principles of each stitch.

Bead Stitch. This is generally grouped to form part of the background of designs.

Cast on 9 sts. for each pattern.

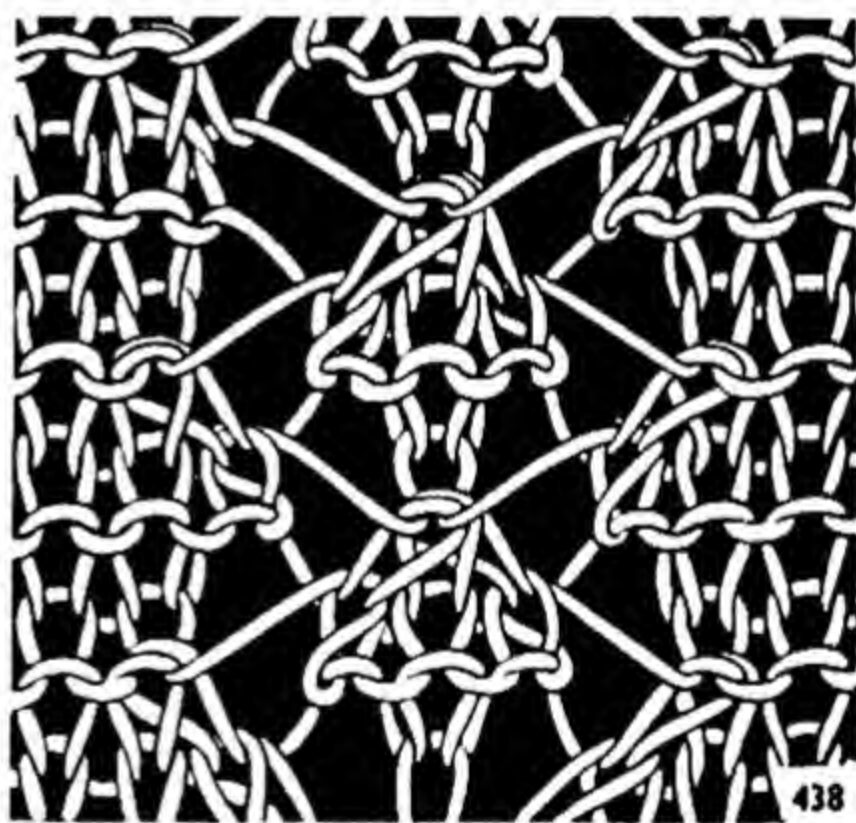
1st row: K.2, k.2 tog., w.f., k.1, w.f., k.2 tog., k.2.

2nd row: K.1, k.2 tog., w.f., k.3, w.f., k.2 tog., k.1.

3rd row: K.2, w.f., k.2 tog., k.1, k.2 tog., w.f., k.2.

4th row: K.3, w.f., k.3 tog., w.f., k.3.

These 4 rows form the patt. (438).



Cat's Paw Stitch. This stitch is used to emphasize the lace aspect of the design. It takes its name from the simple fact that the stitch when completed looks like the imprint of a cat's paw.

Cast on 11 sts. for each pattern.

1st row: K.3, k.2 tog., w.f., k.1, w.f., k.2 tog., k.3.

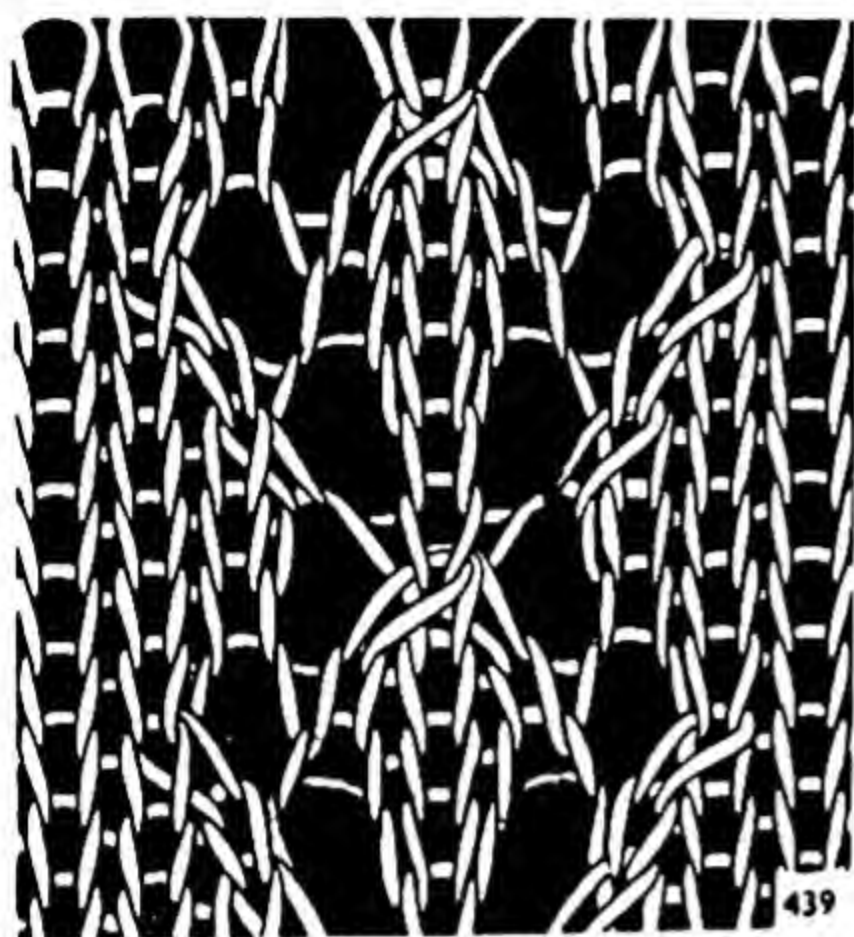
2nd row: P.

3rd row: K.2, k.2 tog., w.f., k.3, w.f., k.2 tog., k.2. **4th row:** P.

5th row: K.4, w.f., k.3 tog., w.f., k.4.

6th row: P.

These 6 rows form the patt. (439).



Fern Stitch. Notice how the stitch takes its name from something found in the natural environment of the knitter.

Cast on 15 sts. for each pattern.

1st row: K.7, w.f., k.2 tog., k.6.

2nd, 4th, 6th, 8th and 10th rows: K.

3rd row: K.5, k.2 tog., w.f., k.1, w.f., k.2 tog., k.5. 5th row: K.4, k.2 tog., w.f., k.3, w.f., k.2 tog., k.4.

7th row: K.4, w.f., k.2 tog., w.f., k.3 tog., w.f., k.2 tog., w.f., k.4.

9th row: K.2, k.2 tog., w.f., k.1, w.f., k.2 tog., k.1, k.2 tog., w.f., k.1, w.f., k.2 tog., k.2.

11th row: K.2, (w.f., k.2 tog.) twice, k.3, (k.2 tog., w.f.) twice, k.2.

12th row: K.3, (w.f., k.2 tog.) twice, k.1, (k.2 tog., w.f.) twice, k.3.

13th row: K.4, w.f., k.2 tog., w.f., k.3 tog., w.f., k.2 tog., w.f., k.4.

14th row: K.5, w.f., k.2 tog., k.1, k.2 tog., w.f., k.5.

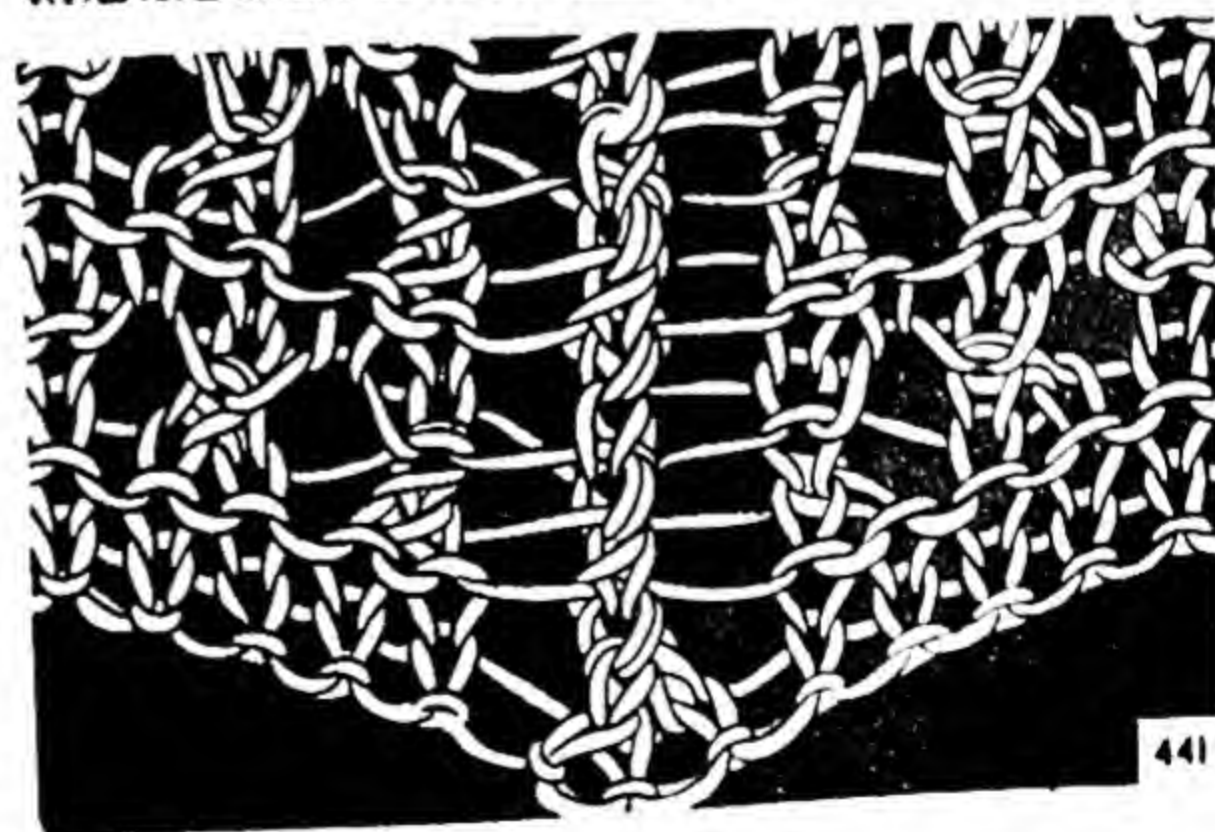
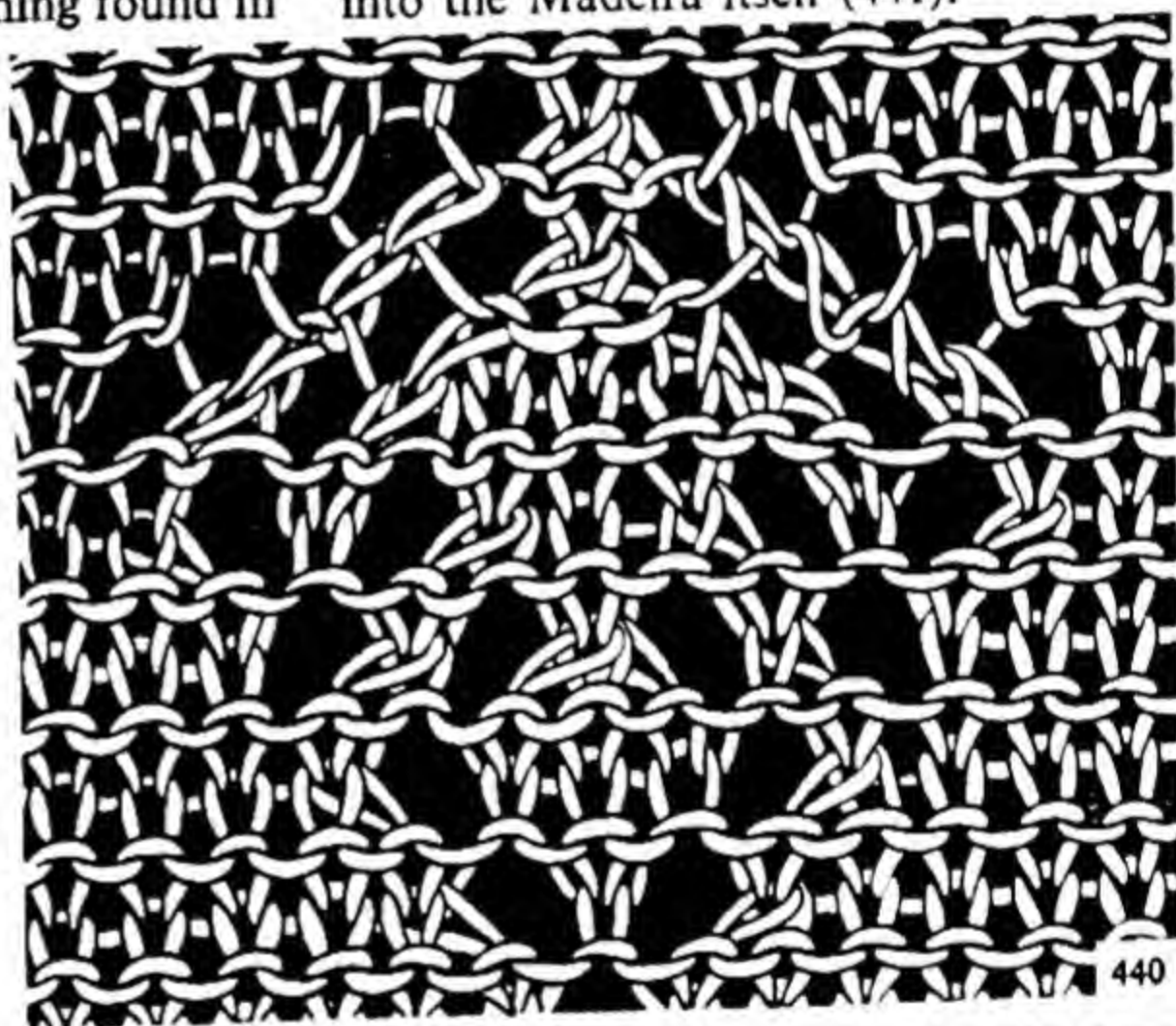
15th row: K.6, w.f., k.3 tog., w.f., k.6.

16th row: K.

These 16 rows form the patt. (440).

Lace Holes. This is a stitch used mainly for background work or building up into diamond formations in combination with other stitches to give variety to the lace patterns themselves (see also page 120).

Madeira Stitch. This consists of a fan-shaped open-work lace pattern worked against either a plain or a bead stitch background. The Madeiras can either be simple fan formations or more intricate ladder-like sequences worked into the Madeira itself (441).



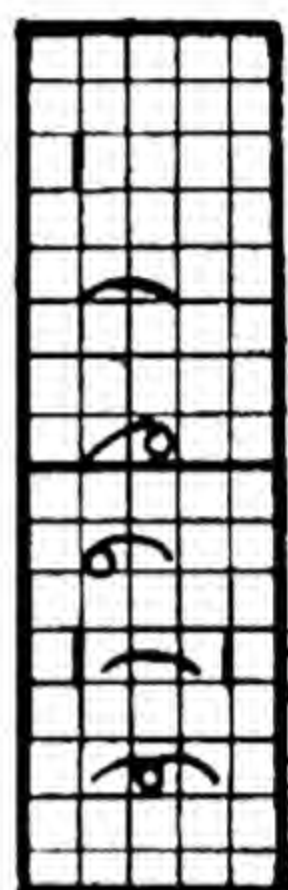
Cast on 13 sts. for each pattern.

1st row: K.6, w.f., k.2 tog., k.5.

2nd row: K.5, w.f., k.3 tog., w.f., k.5.

3rd row: K.3, w.f., k.2 tog., w.f., k.3 tog., w.f., k.2 tog., w.f., k.3.

4th row: K.1, w.f., (k.2 tog., w.f.) twice, k.3 tog., (w.f., k.2 tog.) twice, w.f., k.1. These 4 rows form patt.



w.f.

k.2. tog.

k.2 tog., w.f.

w.f., k.2. tog.

w.f., k.2 tog., w.f.

w.f., sl.1, k.2 tog., p.s.s.o.
w.f.

442

Symbols. Shetland lace designs are worked from charts as in Viennese Lace knitting (page 229). The basis of the

fabric is Garter Stitch, thus creating patternings that are completely reversible. The symbols used in Shetland lace charts are shown in (442).

Wave Stitch. The Shetlanders are people who go down to the sea in ships and this lace pattern (443) has obviously been inspired by the movement of the waves.

Cast on 31 sts. for each pattern.

1st row: K.12, k.2 tog., w.f., k.3, w.f., k.2 tog., k.12.

2nd row: K.11, k.2 tog., w.f., k.5, w.f., k.2 tog., k.11.

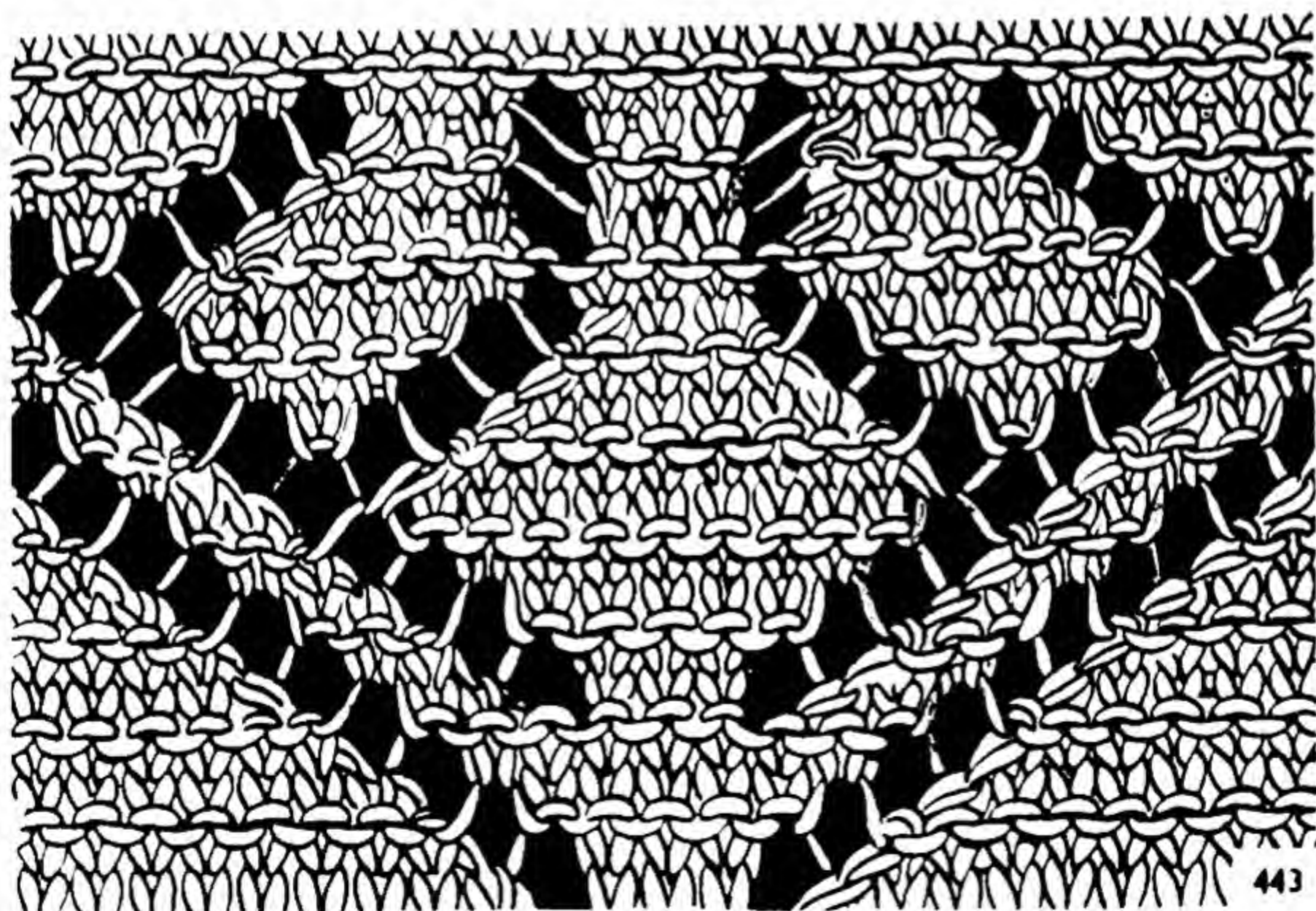
3rd row: K.10, k.2 tog., w.f., k.7, w.f., k.2 tog., k.10.

4th row: K.9, k.2 tog., w.f., k.9, w.f., k.2 tog., k.9.

5th row: K.8, k.2 tog., w.f., k.2, k.2 tog., w.f., k.3 w.f., k.2 tog., k.2, w.f., k.2 tog., k.8.

6th row: K.7, k.2 tog., w.f., k.2, k.2 tog., w.f., k.5, w.f., k.2 tog., k.2, w.f., k.2 tog., k.7.

7th row: K.6, k.2 tog., w.f., k.2, k.2 tog., w.f., k.7, w.f., k.2 tog., k.2, w.f., k.2 tog., k.6.



443

8th row: K.5, k.2 tog., w.f., k.2, k.2 tog., w.f., k.9, w.f., k.2 tog., k.2, w.f., k.2 tog., k.5.

9th row: K.4, k.2 tog., w.f., k.2, k.2 tog., w.f., k.11, w.f., k.2 tog., k.2, w.f., k.2 tog., k.4.

10th row: K.3, k.2 tog., w.f., k.2, k.2 tog., w.f., k.1, w.f., k.2 tog., k.7, k.2 tog., w.f., k.1, w.f., k.2 tog., k.2, w.f., k.2 tog., k.3.

11th row: K.2, k.2 tog., w.f., k.2, k.2 tog., w.f., k.3, w.f., k.2 tog., k.5, k.2 tog., w.f., k.3, w.f., k.2 tog., k.2, w.f., k.2 tog., k.2.

12th row: K.1, k.2 tog., w.f., k.2, k.2 tog., w.f., k.5, w.f., k.2 tog., k.3, k.2 tog., w.f., k.5, w.f., k.2 tog., k.2, w.f., k.2 tog., k.1.

13th row: K.2 tog., w.f., k.2, k.2 tog., w.f., k.7, w.f., k.2 tog., k.1, k.2 tog., w.f., k.7, w.f., k.2 tog., k.2, w.f., k.2 tog.

14th row: K.3, k.2 tog., w.f., k.1, w.f., k.2 tog., k.15, k.2 tog., w.f., k.1, w.f., k.2 tog., k.3.

15th row: K.2, k.2 tog., w.f., k.3, w.f., k.2 tog., k.3, k.2 tog., w.f., k.3, w.f., k.2 tog., k.3, k.2 tog., w.f., k.3, w.f., k.2 tog., k.2.

16th row: K.1, k.2 tog., w.f., k.5, w.f., k.2 tog., k.2, k.2 tog., w.f., k.3, w.f., k.2 tog., k.2, k.2 tog., w.f., k.5, w.f., k.2 tog., k.1.

17th row: K.2 tog., w.f., k.7, w.f., k.2 tog., k.1, k.2 tog., w.f., k.3, w.f., k.2 tog., k.1, k.2 tog., w.f., k.7, w.f., k.2 tog.

18th row: K.

These 18 rows form the patt.

These basic stitches are incorporated into Shetland lace patterns, the knitters themselves creating the design as the work progresses.

BORDERS AND LACE PATTERNS

Some typical Shetland lace patterns, which use quite a number of the principles already laid down under Basic Stitches are given in detail in the following instructions.

BORDER DESIGN

This pattern (444) would form a delightful border on shawls, or lovely lace panels for an evening jumper.

Here are the first 6 rows of the pattern in detail—

Cast on 17 sts. for each pattern.

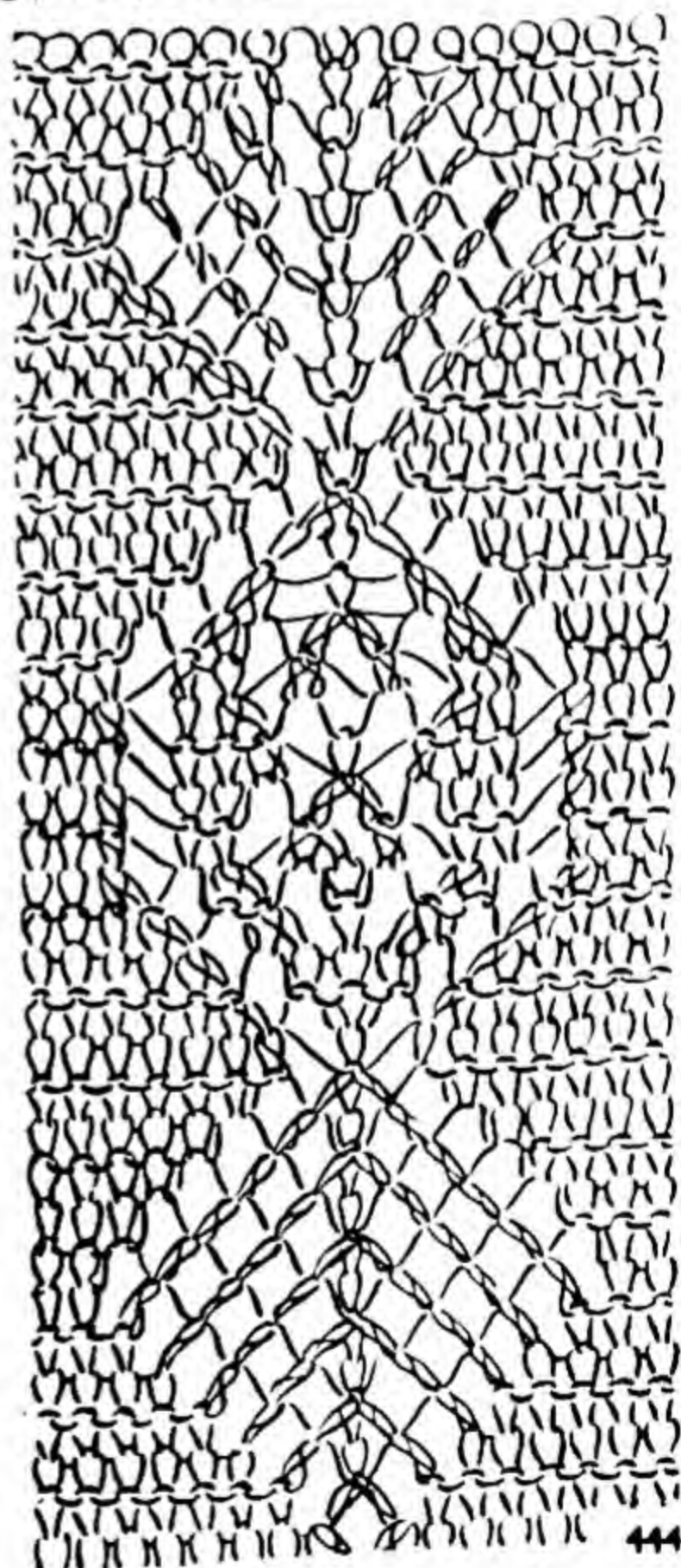
1st row: K.8, w.f., k.2 tog., k.7.

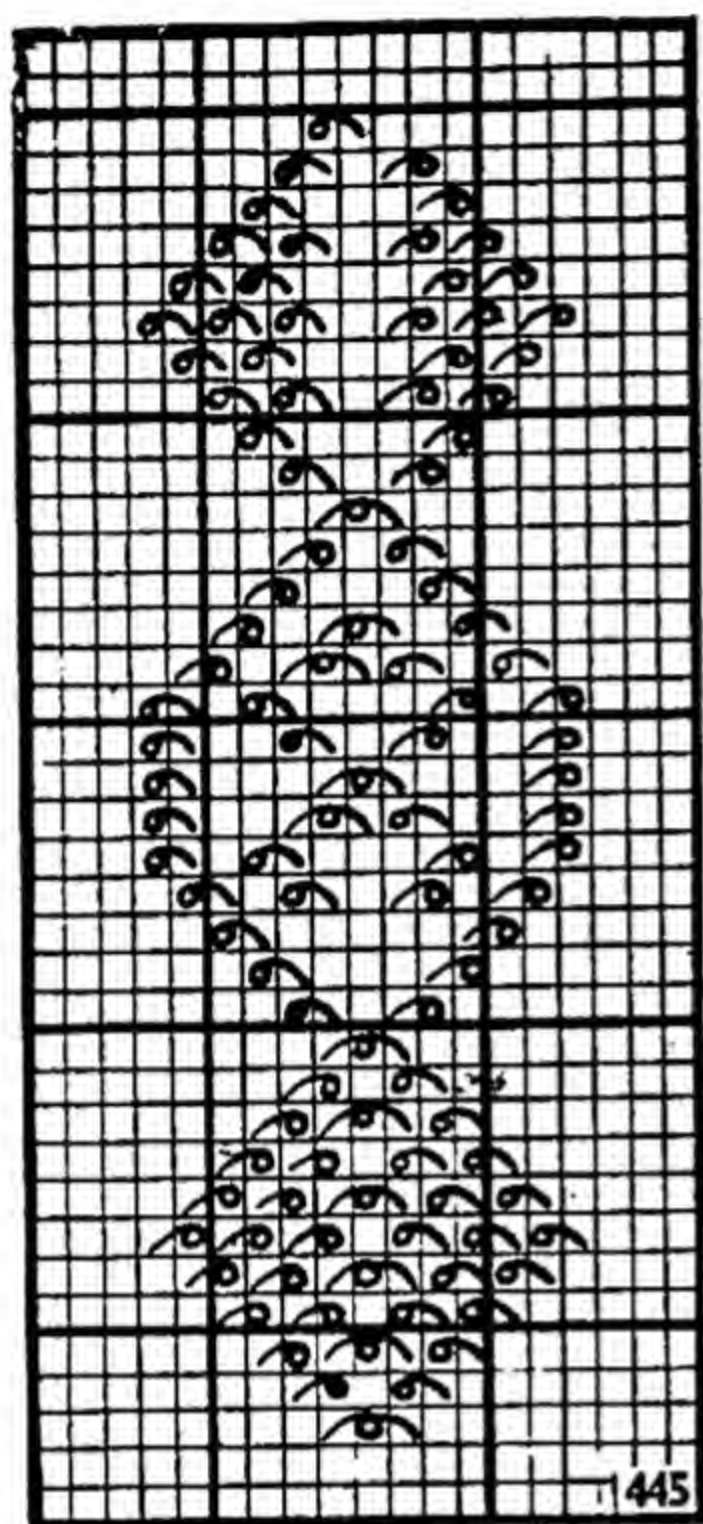
2nd row: K.7, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.7. 3rd row: K.6, w.f., k.2 tog., k.1, k.2 tog., w.f., k.6.

4th row: K.5, w.f., k.2 tog., w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.2 tog., w.f., k.5.

5th row: K.4, (w.f., k.2 tog.) twice, k.1, (k.2 tog., w.f.) twice, k.4.

6th row: K.3, (w.f., k.2 tog.) twice, w.f., sl.1, k.2 tog., p.s.s.o., w.f., (k.2 tog., w.f.) twice, k.3.





The knitting is completed from chart (445).

DIAMOND AND SHELL PATTERN

Note: Where "over twice" occurs on one row each over should be treated as separate stitch on the following row.

Cast on 68 sts. (for a wider piece of fabric add sts. in multiples of 32).

1st row: * [K.2 tog., (over) twice, k.2 tog.] 3 times, k.3, k.2 tog., k.1, (over, k.1) twice, k.2 tog., k.2, [k.2 tog., (over) twice, k.2 tog.] twice; rep. from * to last 4 sts., k.2 tog., (over) twice, k.2 tog.

2nd row: K.2, p.1, * (k.3, p.1) twice, k.2, k.2 tog., k.1, over, k.3, over, k.1, k.2 tog., k.4, (p.1, k.3) twice, p.1; rep. from * to last st., k.1.

3rd row: K.2, * [k.2 tog., (over) twice, k.2 tog.] twice, k.3, k.2 tog., k.1, over, k.5, over, k.1, k.2 tog., k.2, [k.2 tog., (over) twice, k.2 tog.] twice; rep. from * to last 2 sts., k.2.

4th row: K.4, * p.1, k.3, p.1, k.2,

k.2 tog., k.1, over, k.7, over, k.1, k.2 tog., k.4, (p.1, k.3) twice; rep. from * to end.

5th row: * [K.2 tog., (over) twice, k.2 tog.] twice, k.3, k.2 tog., k.1, over, k.9, over, k.1, k.2 tog., k.2, k.2 tog., (over) twice, k.2 tog.; rep. from * to last 4 sts., k.2 tog., (over) twice, k.2 tog.

6th row: K.2, * p.1, k.3, p.1, k.2, k.2 tog., (k.1, over) twice, k.2 tog., k.5, k.2 tog., (over, k.1) twice, k.2 tog., k.4, p.1, k.3; rep. from * to last 2 sts., p.1, k.1.

7th row: K.2, * k.2 tog., (over) twice, k.2 tog., k.3, k.2 tog., k.1, over, k.3, over, k.2 tog., k.3, k.2 tog., over, k.3, over, k.1, k.2 tog., k.2, k.2 tog., (over) twice, k.2 tog.; rep. from * to last 2 sts., k.2.

8th row: K.4, * p.1, k.2, k.2 tog., k.1, over, k.5, over, k.2 tog., k.1, k.2 tog., over, k.5, over, k.1, k.2 tog., k.4, p.1, k.3; rep. from * to end.

9th row: K.2 tog., (over) twice, k.2 tog., * k.3, k.2 tog., (k.1, over) twice, k.2 tog., k.3, over, k.2 tog., k.1, k.2 tog., over, k.3, k.2 tog., (over, k.1) twice, k.2 tog., k.2, k.2 tog., (over) twice, k.2 tog.; rep. from * to end.

10th row: K.2, p.1, k.2, * k.2 tog., k.1, over, k.3, over, k.2 tog., k.9, k.2 tog., over, k.3, over, k.1, k.2 tog., k.4, p.1, k.2; rep. from * to end, but finishing last rep. with k.1 in place of k.2.

11th row: * K.5, k.2 tog., k.1, over, k.5, over, k.2 tog., k.7, k.2 tog., over, k.5, over, k.1, k.2 tog., rep. from * to last 4 sts., k.4.

12th row: K.3, * k.2 tog., (k.1, over) twice, k.2 tog., k.17, k.2 tog., (over, k.1) twice, k.2 tog., k.3; rep. from * to last st., k.1.

13th row: K.3, * k.2 tog., k.1, over, k.3, over, k.2 tog., k.5, k.2 tog., over, k.1, over, k.2 tog., k.5, k.2 tog., over, k.3, over, k.1, k.2 tog., k.1; rep. from * to last st., k.1.

14th row: K.1, k.2 tog., k.1, over, * k.5, over, k.2 tog., k.13, k.2 tog., over, k.5, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1,

over; rep. from * to last 32 sts., k.5, over, k.2 tog., k.13, k.2 tog., over, k.5, over, k.1, k.2 tog., k.2.

15th row: K.2, k.2 tog., over, * k.1, over, k.2 tog., k.7, k.2 tog., over, k.1, over, sl.1, k.2 tog., p.s.s.o. over, k.1, over, k.2 tog., k.7, k.2 tog., over, k.1, over, sl.1, k.2 tog., p.s.s.o., over; rep. from * to last 32 sts., k.1, over, k.2 tog., k.7, k.2 tog., over, k.1, over, sl.1, k.2 tog., p.s.s.o., over, k.1, over, k.2 tog., k.7, k.2 tog., over, k.1, over, k.2 tog., k.1.

16th row: K.5, * over, k.2 tog., k.21, k.2 tog., over, k.7; rep. from * to end, finishing last rep. with k.6 not k.7.

17th row: K.3, * over, k.2 tog., k.2, over, k.2 tog., k.3, k.2 tog., (over, k.1, over, sl.1, k.2 tog., p.s.s.o.) twice, over, k.1, over, k.2 tog., k.3, k.2 tog., over, k.2, k.2 tog., over, k.1; rep. from * to last st., k.1.

18th row: K.3, * over, k.2 tog., k.25, k.2 tog., over, k.3; rep. from * to last st., k.1.

19th row: K.5, * over, k.2 tog., k.3, k.2 tog., (over, k.1, over, sl.1, k.2 tog., p.s.s.o.) 3 times, over, k.1, over, k.2 tog., k.3, k.2 tog., over, k.5; rep. from * to end, but finishing last rep. with k.4 in place of k.5.

20th row: K.2, * k.2 tog., over, k.27, over, k.2 tog., k.1; rep. from * to last 2 sts., k.2.

21st row: K.2, k.2 tog., over, * k.7, (over, sl.1, k.2 tog., p.s.s.o., over, k.1) 3 times, over, sl.1, k.2 tog., p.s.s.o., over, k.7, over, sl.1, k.2 tog., p.s.s.o., over; rep. from * to last 32 sts., k.7, (over, sl.1, k.2 tog., p.s.s.o., over, k.1) 3 times, over, sl.1, k.2 tog., p.s.s.o., over, k.7, over, k.2 tog., k.1.

22nd row: K.2, * over, k.1, k.2 tog., k.25, k.2 tog., k.1, over, k.1; rep. from * to last 2 sts., k.2.

23rd row: K.4, * over, k.1, k.2 tog., k.6, (over, sl.1, k.2 tog., p.s.s.o., over, k.1) twice, over, sl.1, k.2 tog., p.s.s.o., over, k.6, k.2 tog., k.1, over, k.3; rep. from * to end.

24th row: K.4, * over, k.1, k.2 tog., k.21, k.2 tog., k.1, over, k.5; rep. from * to end.

25th row: K.6, * over, k.1, k.2 tog., k.6, over, sl.1, k.2 tog., p.s.s.o., over, k.1, over, sl.1, k.2 tog., p.s.s.o., over, k.6, k.2 tog., k.1, over, k.7; rep. from * to end, but finishing last rep. with k.5 in place of k.7.

26th row: K.6, * over, k.1, k.2 tog., k.17, k.2 tog., k.1, over, k.9; rep. from * to end, but finishing last rep. with k.7 in place of k.9.

27th row: K.5, * k.2 tog., (over, k.1) twice, k.2 tog., k.6, over, sl.1, k.2 tog., p.s.s.o., over, k.6, k.2 tog., (k.1, over) twice, k.2 tog., k.5; rep. from * to end, finishing last rep. with k.4 not k.5.

28th row: K.3, * k.2 tog., over, k.3, over, k.1, k.2 tog., k.13, k.2 tog., k.1, over, k.3, over, k.2 tog., k.3; rep. from * to last st., k.1.

29th row: K.3, * k.2 tog., over, k.5, over, k.1, k.2 tog., k.11, k.2 tog., k.1, over, k.5, over, k.2 tog., k.1; rep. from * to last st., k.1.

30th row: K.7, * k.2 tog., (over, k.1) twice, k.2 tog., k.9, k.2 tog., (k.1, over) twice, k.2 tog., k.11; rep. from * to end, finishing last rep. with k.8 not k.11.

31st row: K.2 tog., (over) twice, k.2 tog., * k.3, k.2 tog., over, k.3, over, k.1, k.2 tog., k.7, k.2 tog., k.1, over, k.3, over, k.2 tog., k.2, k.2 tog., (over) twice, k.2 tog.; rep. from * to end.

32nd row: K.2, p.1, * k.2, k.2 tog., over, k.5, over, k.1, k.2 tog., k.5, k.2 tog., k.1, over, k.5, over, k.2 tog., k.4, p.1; rep. from * to last st., k.1.

33rd row: K.2, * k.2 tog., (over) twice, k.2 tog., k.5, k.2 tog., (over, k.1) twice, k.2 tog., k.3, k.2 tog., (k.1, over) twice, k.2 tog., k.4, k.2 tog., (over) twice, k.2 tog.; rep. from * to last 2 sts. k.2

34th row: K.4, * p.1, k.4, k.2 tog., over, k.3, over, k.1, (k.2 tog., k.1) twice, over, k.3, over, k.2 tog., k.6, p.1, k.3; rep. from * to end.

35th row: * [K.2 tog., (over) twice,

k.2 tog.] twice, k.1, k.2 tog., over, k.5, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1, over, k.5, over, (k.2 tog.) twice, (over) twice, k.2 tog.; rep. from * to last 4 sts., k.2 tog., (over) twice, k.2 tog.

36th row: K.2, * p.1, k.3, p.1, k.9, over, sl.1, k.2 tog., p.s.s.o., over, k.11, p.1, k.3; rep. from * to last 2 sts., p.1, k.1.

37th row: K.2, * [k.2 tog., (over) twice, k.2 tog.] twice, k.7, over, sl.1, k.2 tog., p.s.s.o., over, k.6, [k.2 tog., (over) twice, k.2 tog.] twice; rep. from * to last 2 sts., k.2.

38th row: K.4, * p.1, k.3, p.1, k.7, over, sl.1, k.2 tog., p.s.s.o., over, k.9, (p.1, k.3) twice; rep. from * to end.

39th to 48th rows: As 1st to 10th rows.

49th row: * K.5, k.2 tog., k.1, over, k.5, over, k.2 tog., k.3, over, k.2 tog., k.2, k.2 tog., over, k.5, over, k.1, k.2 tog.; rep. from * to last 4 sts., k.4.

50th row: K.3, * k.2 tog., (k.1, over) twice, k.2 tog., k.17, k.2 tog., (over, k.1) twice, k.2 tog., k.3; rep. from * to last st., k.1.

51st row: K.3, * k.2 tog., k.1, over, k.3, over, k.2 tog., k.6, over, sl.1, k.2 tog., p.s.s.o., over, k.6, k.2 tog., over, k.3, over, k.1, k.2 tog., k.1; rep. from * to last st., k.1.

52nd row: K.1, k.2 tog., k.1, over, * k.5, over, k.2 tog., k.4, over, k.2 tog., k.1, k.2 tog., over, k.4, k.2 tog., over, k.5, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1, over; rep. from * to last 32 sts., k.5, over, k.2 tog., k.4, over, k.2 tog., k.1, k.2 tog., over, k.4, k.2 tog., over, k.5, over, k.1, k.2 tog., k.2.

53rd row: K.2, k.2 tog., over, * k.11, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.11, over, sl.1, k.2 tog., p.s.s.o., over; rep. from * to last 32 sts., k.11, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.11, over, k.2 tog., k.1.

54th row: K.2, * over, k.2 tog., k.9, (over, k.2 tog.) twice, k.1, (k.2 tog., over) twice, k.2, k.2 tog., over, k.1; rep. from * to last 2 sts., k.2.

55th row: K.4, * over, k.2 tog., k.6, over, k.2 tog., k.1, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.2, over, k.2 tog., k.5, k.2 tog., over, k.3; rep. from * to end.

56th row: K.4, * over, k.2 tog., k.4, over, sl.1, k.2 tog., p.s.s.o., over, k.2, over, k.2 tog., k.1, k.2 tog., over, k.2, over, sl.1, k.2 tog., p.s.s.o., over, k.4, k.2 tog., over, k.1, k.2 tog., over, k.2; rep. from * to end.

57th row: K.3, * k.2 tog., over, k.5, over, k.2 tog., k.1, k.2 tog., over, k.2, over, sl.1, k.2 tog., p.s.s.o., over, k.2, over, k.2 tog., k.1, k.2 tog., over, k.5, over, k.2 tog., k.1; rep. from * to last st., k.1.

58th row: K.1, k.2 tog., over, * (k.5, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over) twice, k.5, over, sl.1, k.2 tog., p.s.s.o., over; rep. from * to last 33 sts., (k.5, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over) twice, k.5, over, k.2 tog., k.2.

59th row: K.2, k.2 tog., over, * k.4, (over, k.2 tog.) twice, k.1, (k.2 tog., over) twice, k.1, (over, k.2 tog.) 3 times, k.1, (k.2 tog., over) twice, k.4, over, sl.1, k.2 tog., p.s.s.o., over; rep. from * to last 32 sts., k.4, (over, k.2 tog.) twice, k.1, (k.2 tog., over) twice, k.1, (over, k.2 tog.) 3 times, k.1, (k.2 tog., over), twice, k.4, over, k.2 tog., k.1.

60th row: K.2, * over, k.1, k.2 tog., k.3, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.5, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.3, k.2 tog., k.1, over, k.1; rep. from * to last 2 sts., k.2.

61st row: K.4, * over, k.1, k.2 tog., k.3, over, k.2 tog., k.1, k.2 tog., over, k.2, over, sl.1, k.2 tog., p.s.s.o., over, k.2, over, k.2 tog., k.1, k.2 tog., over, k.3, k.2 tog., k.1, over, k.3; rep. from * to end.

62nd row: K.4, * over, k.1, k.2 tog., k.3, over, sl.1, k.2 tog., p.s.s.o., over, k.2, over, k.2 tog., k.1, k.2 tog., over, k.2, over, sl.1, k.2 tog., p.s.s.o., over

kt.3, k.2 tog., k.1, over, k.5; rep. from * to end.

63rd row: K.6, * over, k.1, k.2 tog., k.6, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.6, k.2 tog., k.1, over, k.7; rep. from * to end, but finishing last rep. with k.5 in place of k.7.

64th row: K.6, * over, k.1, k.2 tog., k.4, (over, k.2 tog.) twice, k.1, (k.2 tog., over) twice, k.4, k.2 tog., k.1, over, k.9; rep. from * to end, but finishing last rep. with k.7 in place of k.9.

65th row: K.5, * k.2 tog., (over, k.1) twice, k.2 tog., k.4, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.4, k.2 tog., (k.1, over) twice, k.2 tog., k.5; rep. from * to end, but finishing last rep. with k.4 in place of k.5.

66th row: K.3, * k.2 tog., over, k.3, over, k.1, k.2 tog., k.4, over, k.2 tog., k.1, k.2 tog., over, k.4, k.2 tog., k.1, over, k.3, over, k.2 tog., k.3; rep. from * to last st., k.1.

67th row: K.3, * k.2 tog., over, k.5, over, k.1, k.2 tog., k.4, over, sl.1, k.2 tog., p.s.s.o., over, k.4, k.2 tog., k.1, over, k.5, over, k.2 tog., k.1; rep. from * to last st., k.1.

68th row: K.7, * k.2 tog., (over, k.1) twice, k.2 tog., k.9, k.2 tog., (k.1, over) twice, k.2 tog., k.11; rep. from * to end, but finishing last rep. with k.8 in place of k.11.

69th row: K.3, * over, k.2 tog., k.2, k.2 tog., over, k.3, over, k.1, k.2 tog., k.7, k.2 tog., k.1, over, k.3, over, k.2 tog., k.2, k.2 tog., over, k.1; rep. from * to last st., k.1.

70th row: K.2, * k.2 tog., over, k.1, k.2 tog., over, k.5, over, k.1, k.2 tog., k.5, k.2 tog., k.1, over, k.5, over, k.2 tog., k.1, over, k.2 tog., k.1; rep. from * to last 2 sts., k.2.

71st row: K.3, * k.2 tog., over, k.6, k.2 tog., (over, k.1) twice, k.2 tog., k.3, k.2 tog., (k.1, over) twice, k.2 tog., k.6, over, k.2 tog., k.1; rep. from * to last st., k.1.

72nd row: K.1, k.2 tog., over, * k.6, k.2 tog., over, k.3, over, (k.1, k.2 tog.) twice, k.1, over, k.3, over, k.2 tog., k.6, over, sl.1, k.2 tog., p.s.s.o., over; rep. from * to last 33 sts., k.6, k.2 tog., over, k.3, over, (k.1, k.2 tog.) twice, k.1, over, k.3, over, k.2 tog., k.6, over, k.2 tog., k.2.

73rd row: K.3, * over, k.2 tog., k.4, k.2 tog., over, k.5, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1, over, k.5, over, k.2 tog., k.4, k.2 tog., over, k.1; rep. from * to last st., k.1.

74th row: K.16, * over, sl.1, k.2 tog., p.s.s.o., over, k.29; rep. from * to last 20 sts., over, sl.1, k.2 tog., p.s.s.o., over, k.17.

75th row: K.2, * over, k.2 tog., k.30; rep. from * to last 2 sts., over, k.2 tog.

76th to 78th rows: K.

79th row: K.2, * over, k.2 tog.; rep. from * to last 2 sts., k.2.

80th to 82nd rows: K.

83rd row: K.2, k.2 tog., over, * k.4, k.2 tog., over, k.1, over, k.2 tog., k.4, over, sl.1, k.2 tog., p.s.s.o., over; rep. from * to last 16 sts., k.4, k.2 tog., over, k.1, over, k.2 tog., k.4, over, k.2 tog., k.1.

84th, 86th, 88th, 90th, 92nd and 94th rows: K.

85th row: K.6, * k.2 tog., over, k.1, over, sl.1, k.2 tog., p.s.s.o., over, k.1, over, k.2 tog., k.7; rep. from * to end, but finishing last rep. with k.5 in place of k.7.

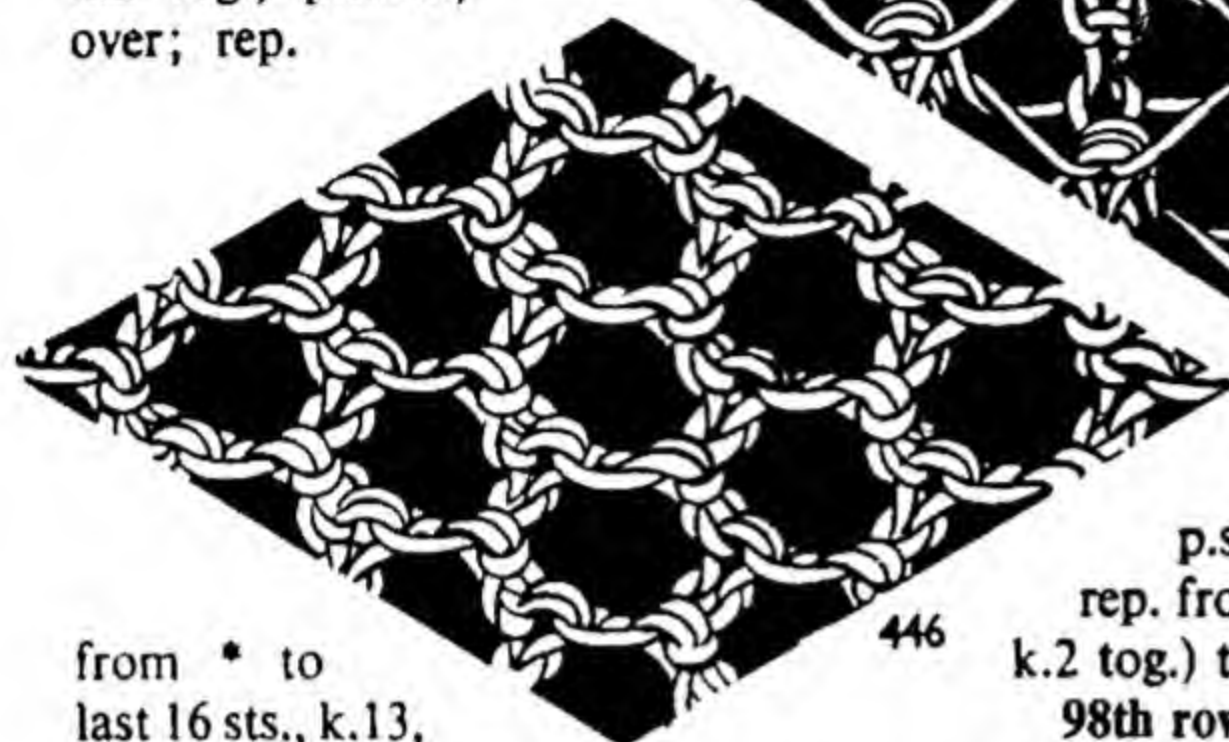
87th row: K.4, * k.2 tog., (over, k.1, over, sl.1, k.2 tog., p.s.s.o.) twice, over, k.1, over, k.2 tog., k.3; rep. from * to end.

89th row: K.5, * (over, sl.1, k.2 tog., p.s.s.o., over, k.1) twice, over, sl.1, k.2 tog., p.s.s.o., over, k.5; rep. from * to end, but finishing last rep. with k.4 in place of k.5.

91st row: K.7, * over, sl.1, k.2 tog., p.s.s.o., over, k.1, over, sl.1, k.2 tog., p.s.s.o., over, k.9; rep. from * to end, but finishing last rep. with k.6 in place of k.9.

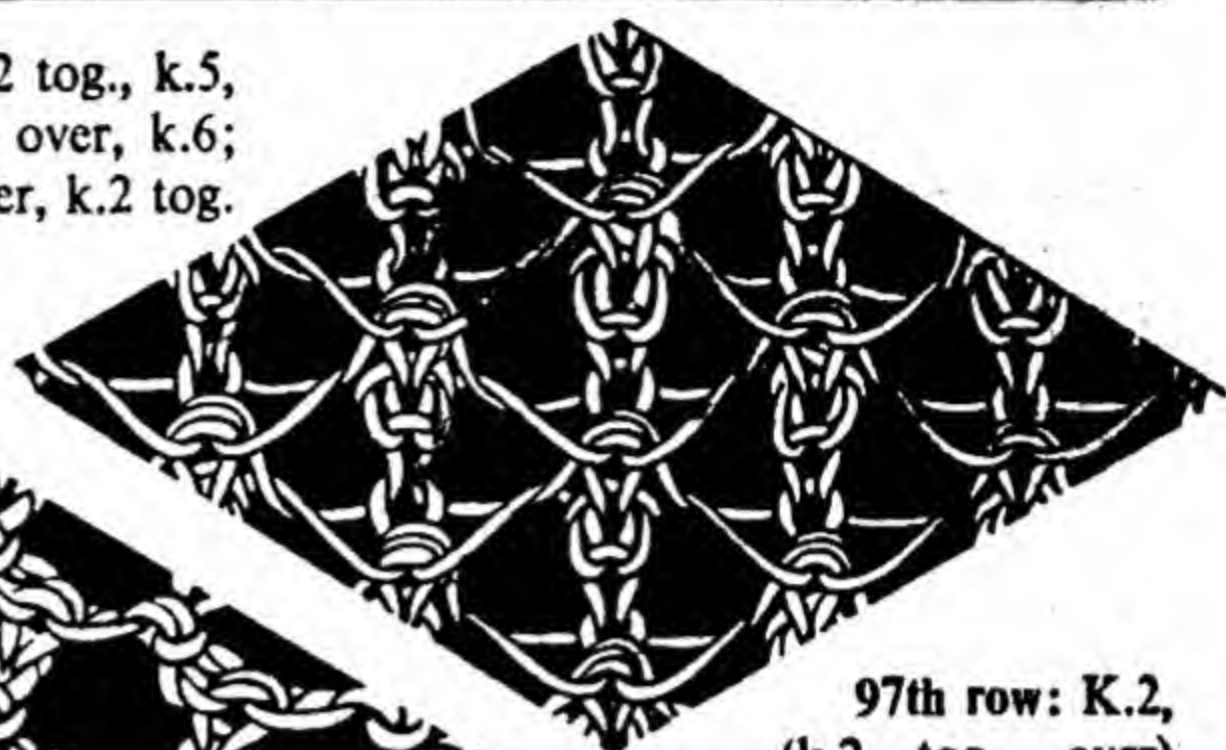
93rd row: K.2, * over, k.2 tog., k.5, over, sl.1, k.2 tog., p.s.s.o., over, k.6; rep. from * to last 2 sts., over, k.2 tog.

95th row: K. 2, k.2 tog., over, * k.13, over, sl.1, k.2 tog., p.s.s.o., over; rep.



from * to last 16 sts., k.13, over, k.2 tog., k.1.

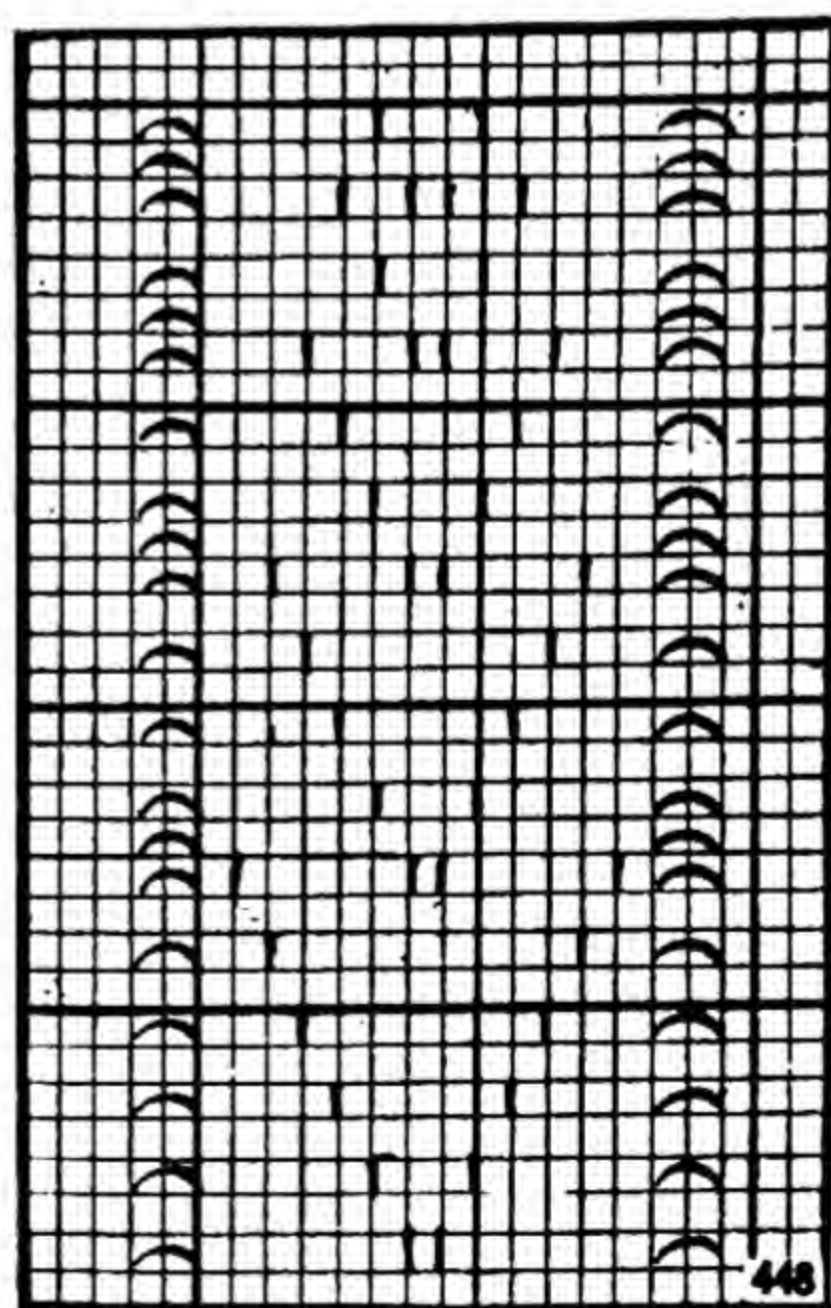
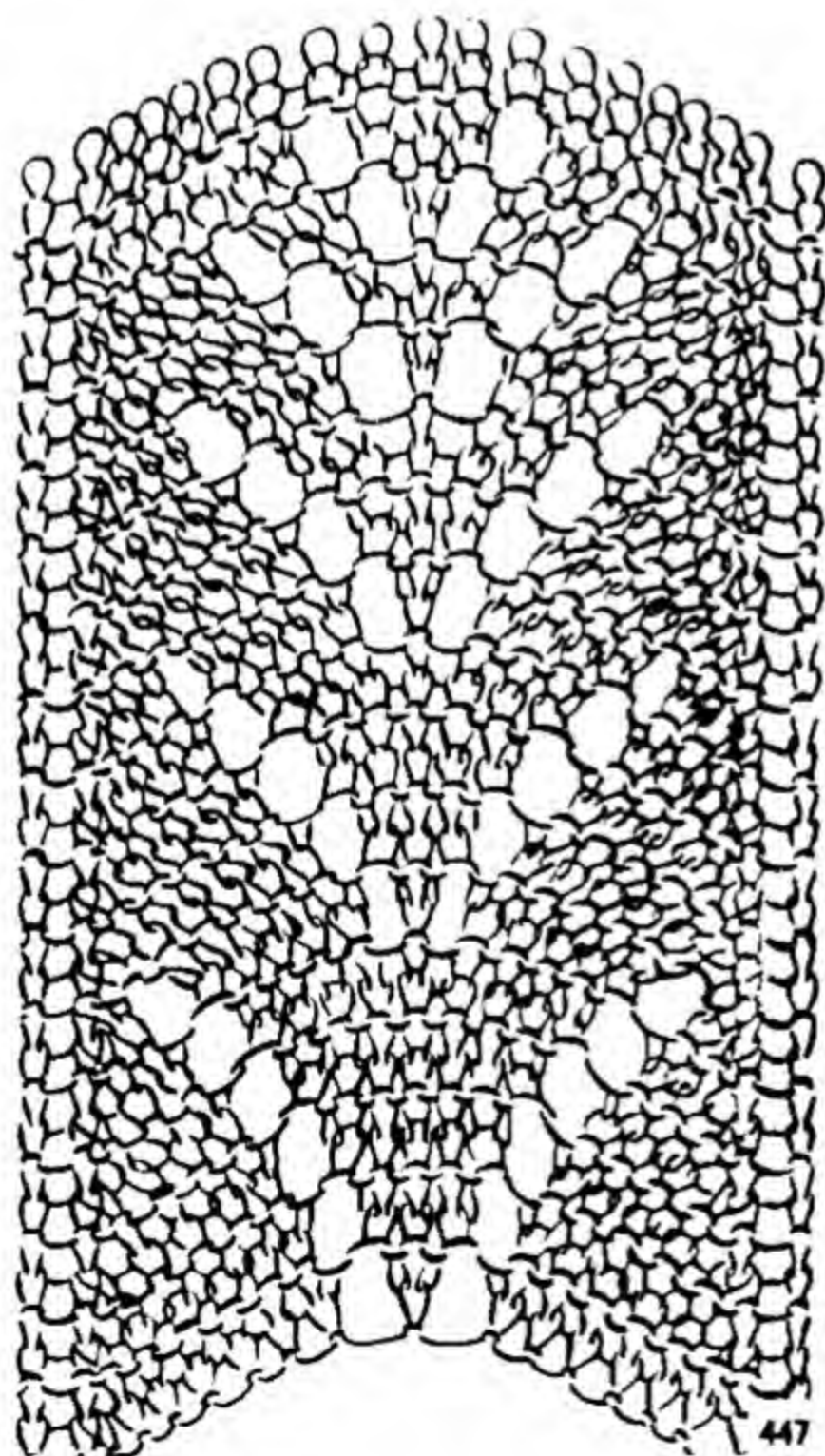
96th row: K.2, k.2 tog., over, * k.11, over, k.2 tog., k.1, k.2 tog., over; rep. from * to last 16 sts., k.11, over, k.2 tog., k.3.

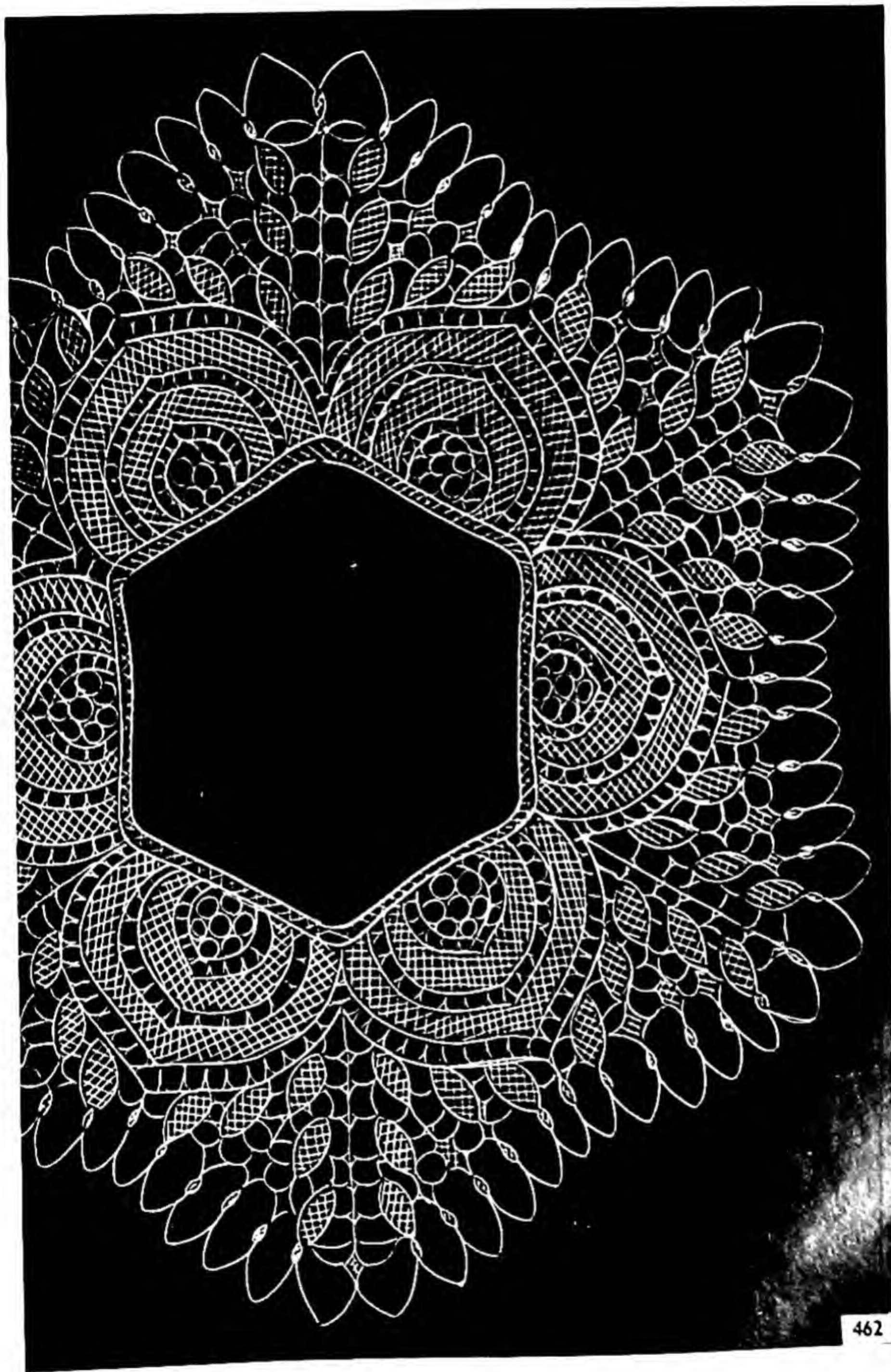


97th row: K.2, (k.2 tog., over) twice, * k.9, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over; rep. from * to last 14 sts., k.9, (over, k.2 tog.) twice, k.1.

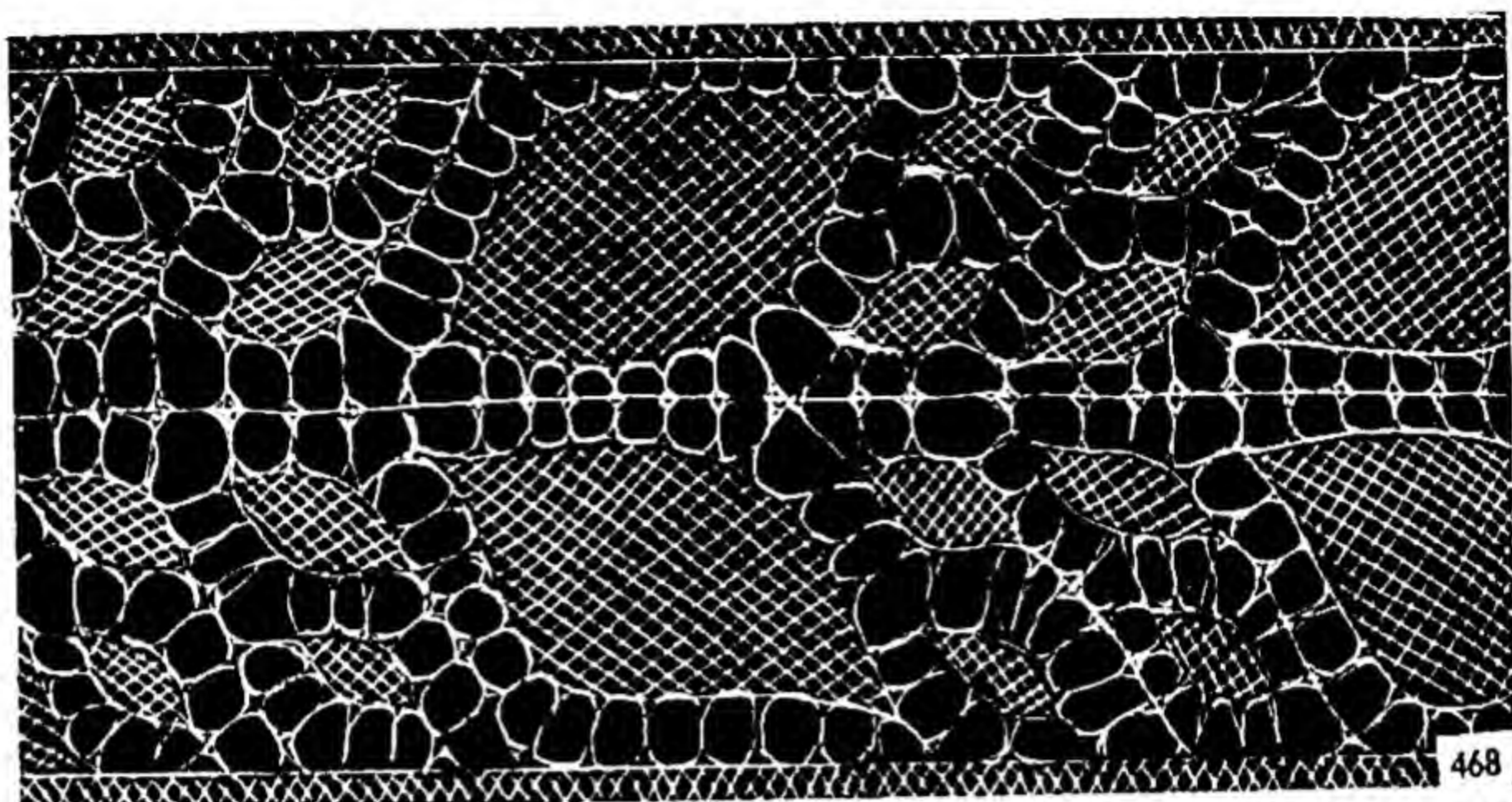
98th row: K.2, (k.2 tog., over) twice, * k.7, (over, k.2 tog.) twice, k.1, (k.2 tog., over) twice; rep. from * to last 14 sts., k.7, (over, k.2 tog.) twice, k.3.

99th row: K.2, (k.2 tog., over) twice, * k.9, over, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over; rep. from * to last 14 sts., k.9, (over, k.2 tog.) twice, k.1.

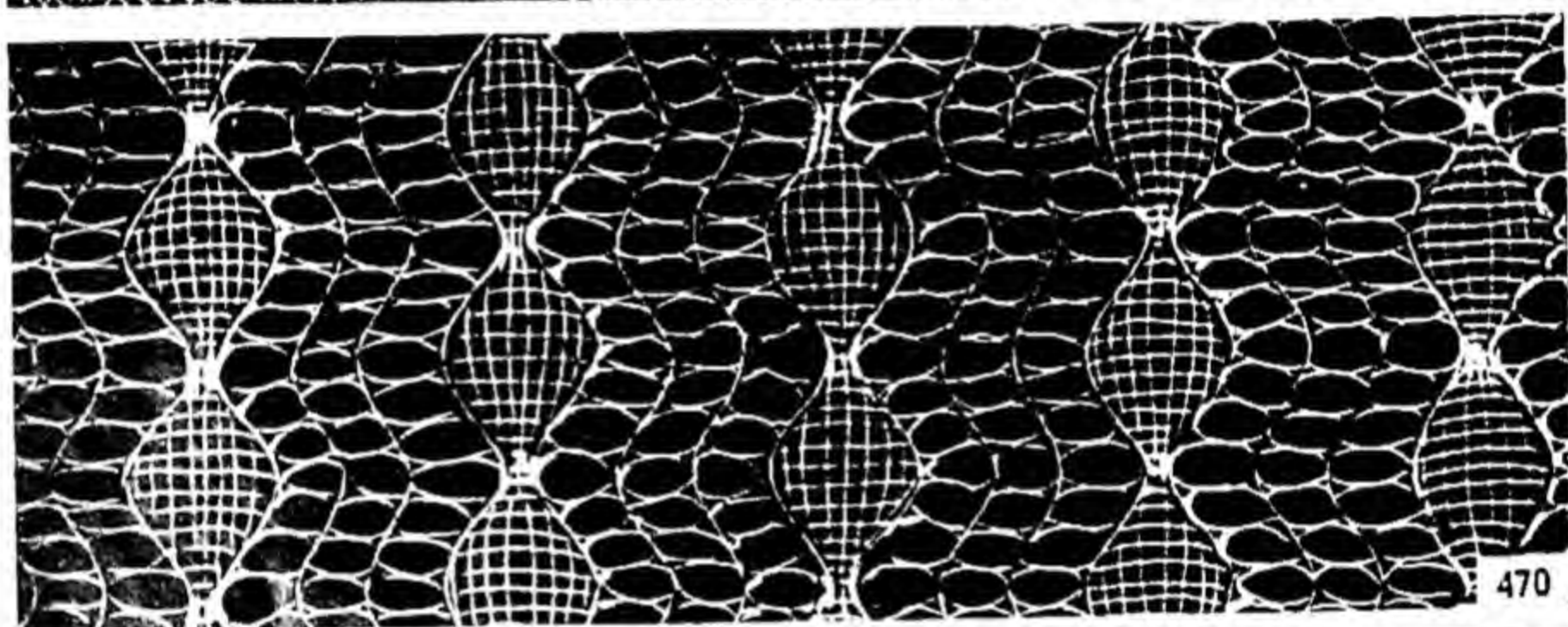




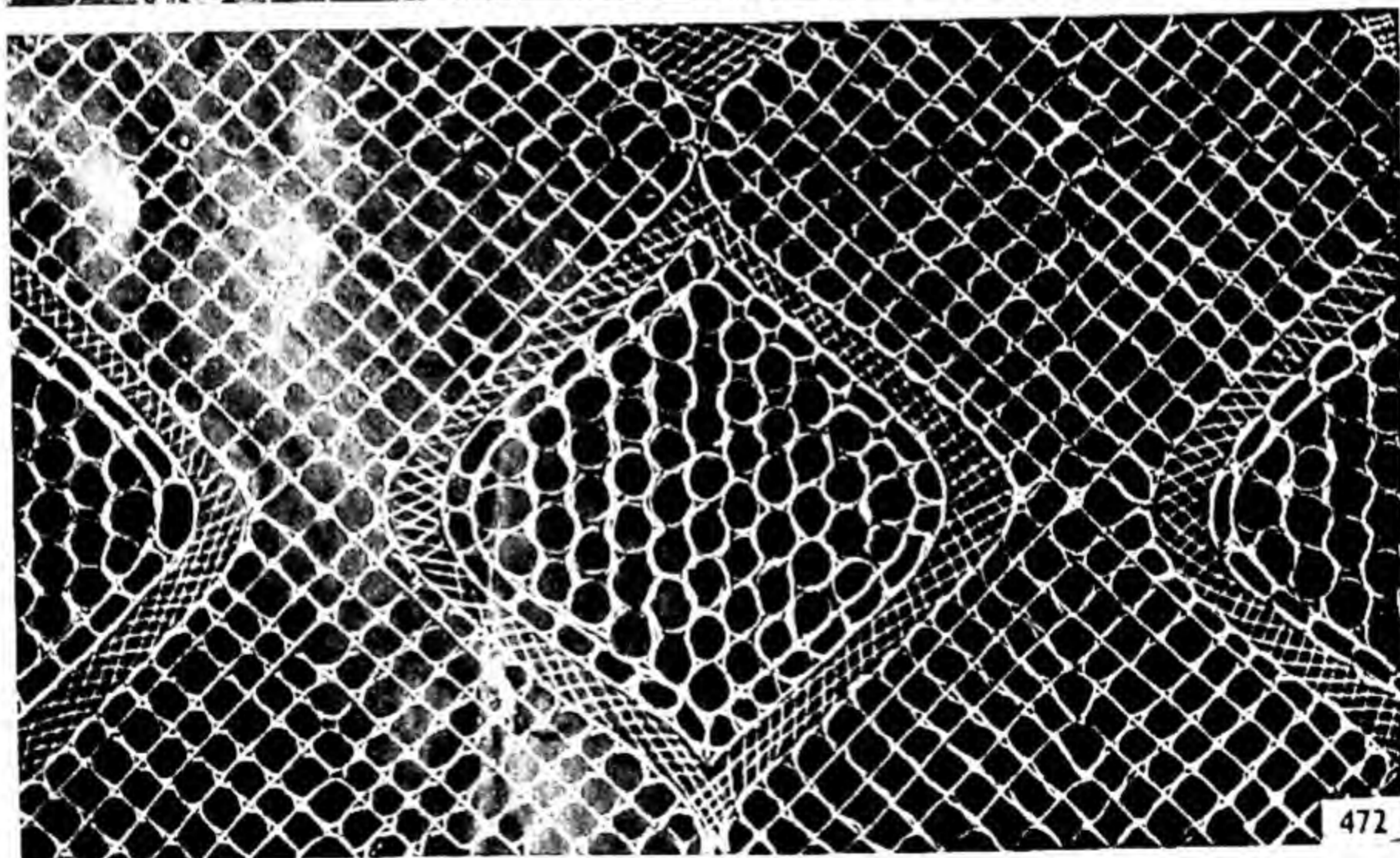
This lovely Viennese lace design for a hexagonal doyley or mat is made by following the instructions for "Hexagonal Edging" on page 231.



468



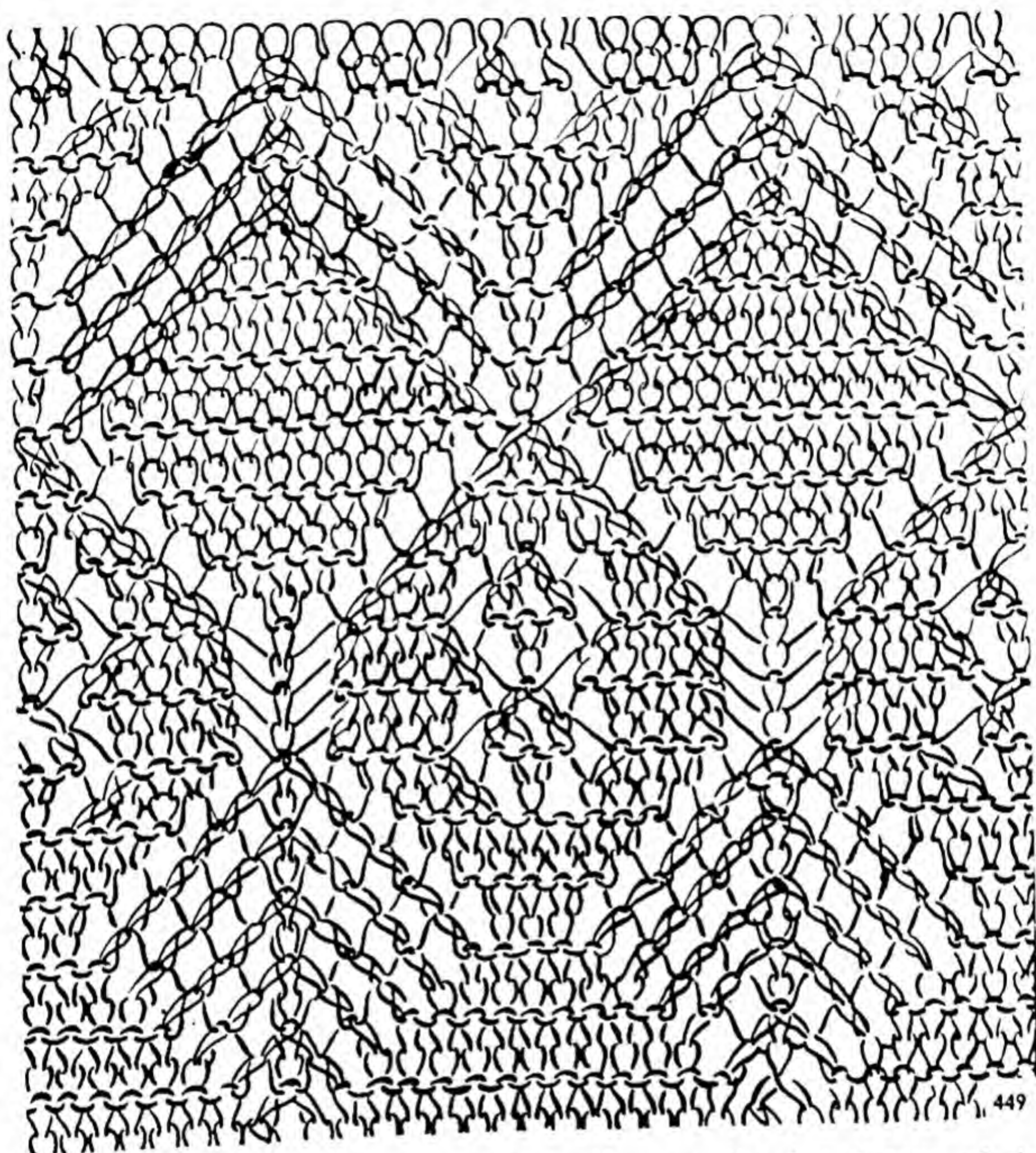
470



472

In the top diagram, the instructions for "Text 3" are given. The centre illustration is "Text 4" and the bottom diagram is "Text 5".

In the top diagram (468) which is worked from the "Text 3" design, the instructions are given on page 235. In the bottom diagram (472) the instructions are given on page 236.



449

100th row: K.2, k.2 tog., over, * k.11, over, k.2 tog., k.1, k.2 tog., over; rep. from * to last 16 sts., k.11, over, k.2 tog., k.3.

These 100 rows form the patt. (446).

SHETLAND LEAF

A beautiful all-over Shetland leaf pattern in which the leaf effect is graduated, giving a fern-like tracery to the finished lace.

This pattern would form very attractive ends for a lace stole or could be used for a charming border on a bed-jacket (447).

H

Here are the first 8 rows of the pattern given in detail as read from the chart (448).

Cast on 19 sts. for each pattern.

1st row: K.1, k.2 tog., k.6, w.f., k.1, w.f., k.6, k.2 tog., k.1.

2nd and every alt. row: K.

3rd row: K.1, k.2 tog., k.5, w.f., k.3, w.f., k.5, k.2 tog., k.1.

5th row: K.1, k.2 tog., k.4, w.f., k.5, w.f., k.4, k.2 tog., k.1.

7th row: K.1, k.2 tog., k.3, w.f., k.7, w.f., k.3, k.2 tog., k.1.

8th row: K.

Continue working from chart.

SHETLAND SHAWL, CENTRE

A lovely all-over Shetland lace that would be perfect for the centre of a shawl (449). To make the shawl in this pattern knit 3 inches in garter stitch and allow sufficient stitches in garter stitch to form a 3-inch border at each side of the lace centre, thus enabling the shawl to be made all in one piece.

Here are the first 4 rows from the chart.

Cast on a multiple of 32 sts. plus 2.

1st row: K.1, * k.7, w.f., k.2 tog., k.14, w.f., k.2 tog., k.7; rep. from * to last st., k.1.

2nd row: K.1, * k.7, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.13, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.6; rep. from * to last st., k.1.

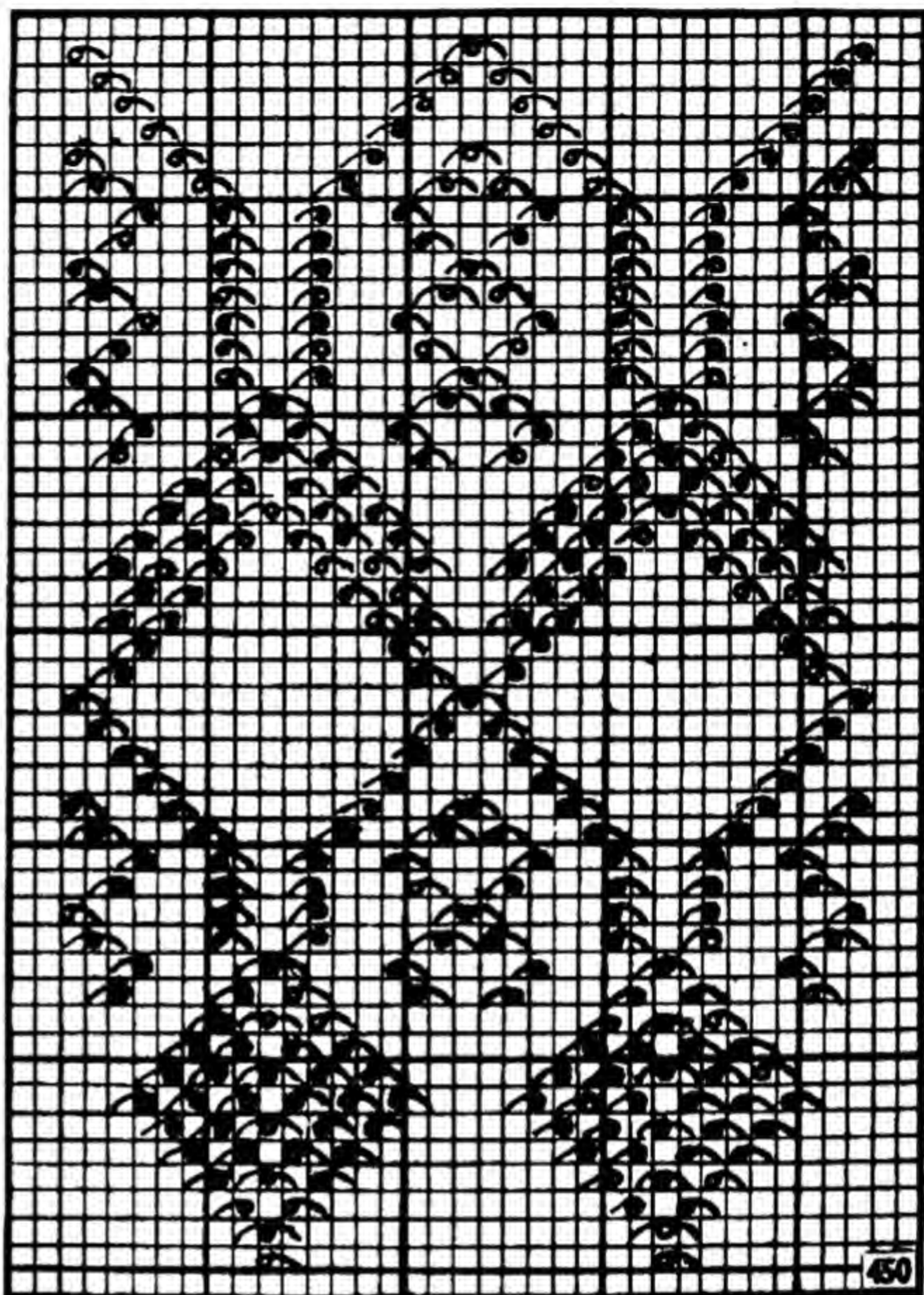
3rd row: K.1, * k.5, w.f., k.2 tog., k.1, k.2 tog., w.f., k.11, w.f., k.2 tog., k.1, k.2 tog., w.f., k.6; rep. from * to last stitch, k.1.

4th row: K.1, * k.5, w.f., k.2 tog., w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.2 tog., w.f., k.9, w.f., k.2 tog., w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.2 tog., w.f., k.4; rep. from * to last st., k.1.

Continue working from chart (450).

TRADITIONAL ALL-OVER PATTERN

This is a traditional Shetland pattern which has a beautiful all-over design suitable for the centre of a shawl or for



a lacy bed jacket. It embodies "Madeiras" "Cat's Paw" stitch and "Lace Holes" (451).

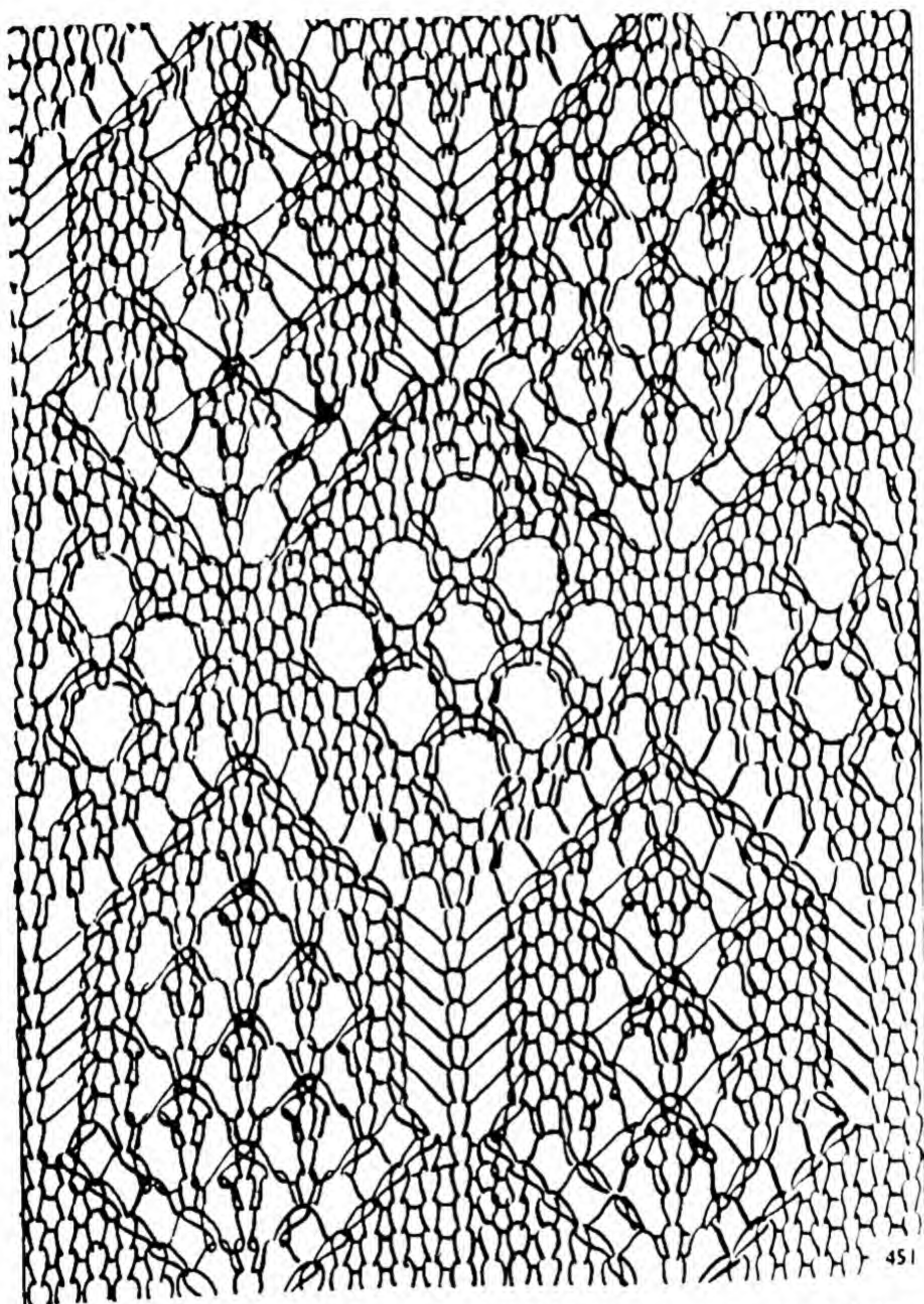
This pattern may be worked from the chart but here are the instructions for first 6 rows taken from chart.

Cast on a multiple of 28 sts. plus 2.

1st row: K.1, * k.5, k.2 tog., w.f., k.1, w.f., k.2 tog., k.9, k.2 tog., w.f., k.1, w.f., k.2 tog., k.4; rep. from * to last st., k.1.

2nd row: K.1, * k.3, k.2 tog., w.f., k.3, w.f., k.2 tog., k.7, k.2 tog., w.f., k.3, w.f., k.2 tog., k.4; rep. from * to last st., k.1.

3rd row: K.1, * k.3, (k.2 tog., w.f.) twice, k.1, (w.f., k.2 tog.) twice, k.5, (k.2 tog., w.f.) twice, k.1, (w.f., k.2 tog.) twice, k.2; rep. from * to last st., k.1.



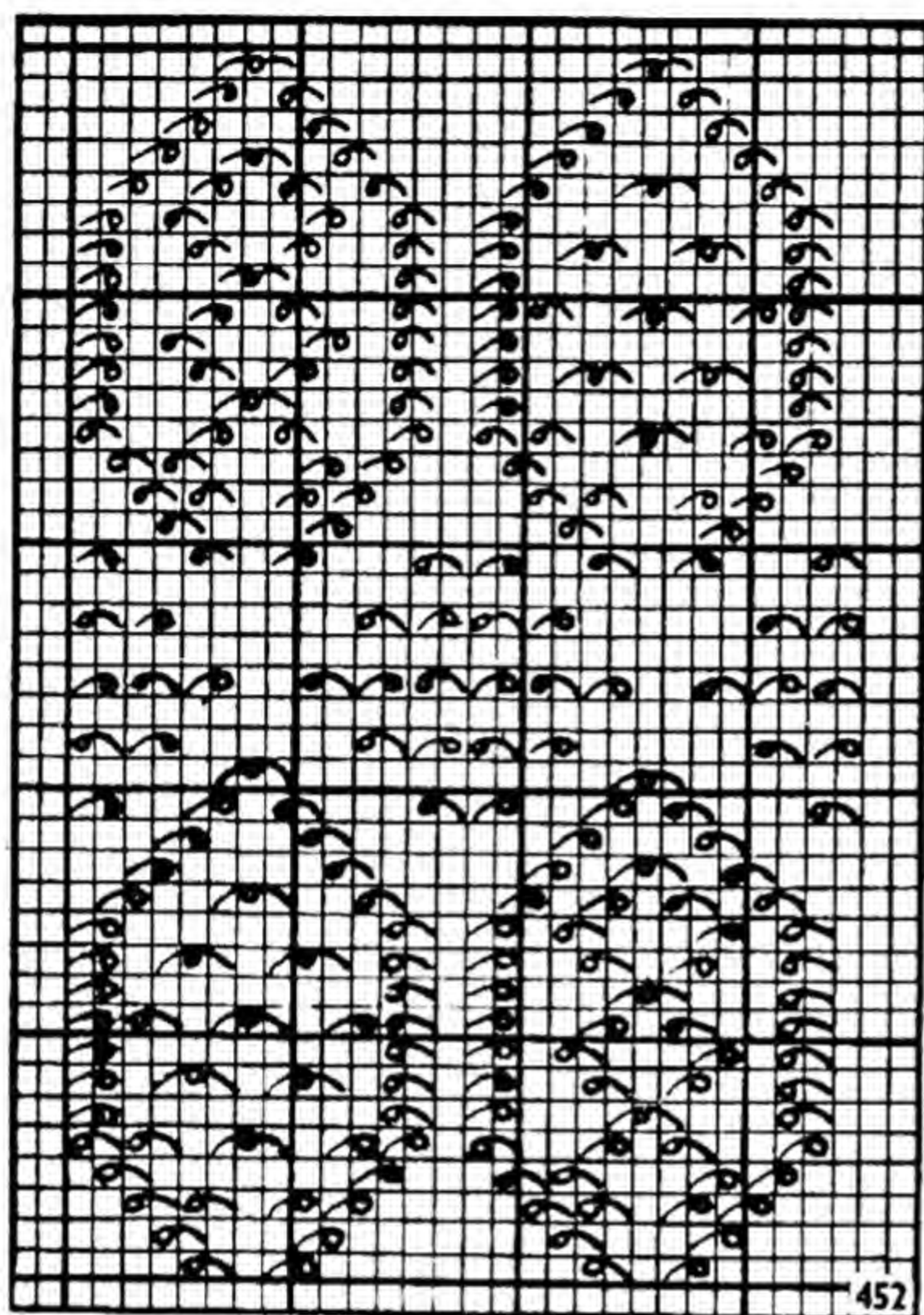
451

4th row: K.1, * k.1, k.2 tog., w.f., k.7, w.f., k.2 tog., k.3, (k.2 tog., w.f.) twice, k.3, (w.f., k.2 tog.) twice, k.2; rep. from * to last st., k.1.

5th row: K.1, * k.1, (k.2 tog., w.f., k.2, w.f., k.2 tog., k.1) twice, (k.2 tog.,

w.f.) twice, k.1, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.1, (w.f., k.2 tog.) twice, rep. from * to last st., k.1.

6th row: K.1, * w.f, k.2 tog., k.9, k.2 tog., w.f., k.1, w.f., k.2 tog., k.3, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.3, k.2 tog.,



w.f., k.1; rep. from * to last st., k.1.

Continue working from chart (452).

TRADITIONAL STRIPE PATTERN

This pattern embodies a vandyke Madeira principle and a cat's paw stitch, alternating to form all-over

stripes on the fabric (453).

Here are the first 4 rows of the pattern read from the chart.

Cast on a multiple of 28 sts. plus 1.

1st row: * K.2, (w.f., k.2 tog) 5 times, k.4, (k.2 tog., w.f., k.1, w.f., k.2 tog., k.1) twice; rep. from * to last st., k.1.

2nd row: K.1, * k.2 tog., w.f., k.3, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.3, w.f., k.2 tog., k.2 (k.2 tog., w.f.), 5 times, k.3; rep. from * to end.

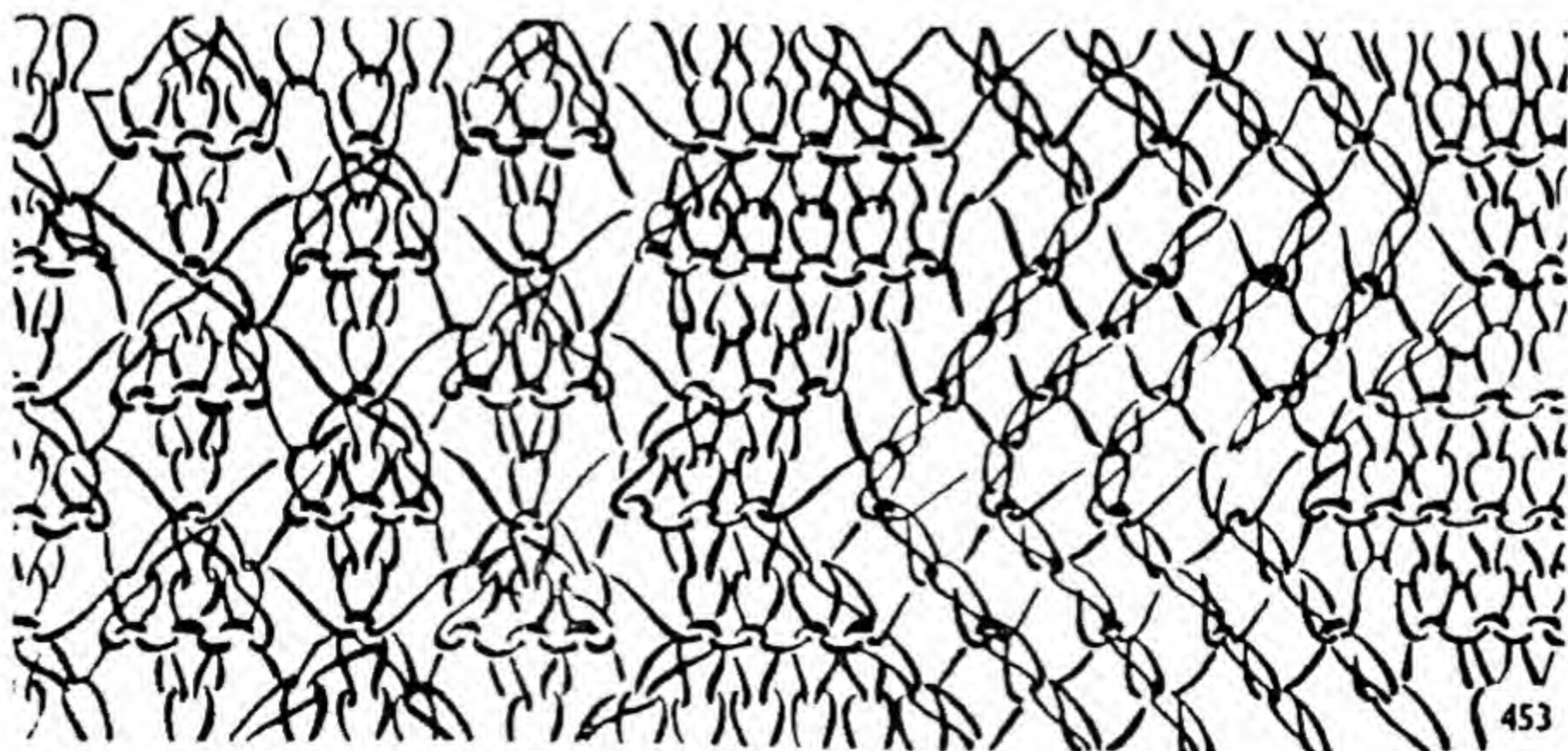
3rd row: * K.4, (w.f., k.2 tog) 5 times, k.2, (w.f., k.2 tog., k.1, k.2 tog., w.f., k.1) twice; rep. from * to last st., k.1.

4th row: K.1, * k.2, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.3, w.f., sl.1, K.2 tog., p.s.s.o., w.f., k.2, (k.2 tog., w.f.) 5 times, k.5.

Continue to work from

chart (454).

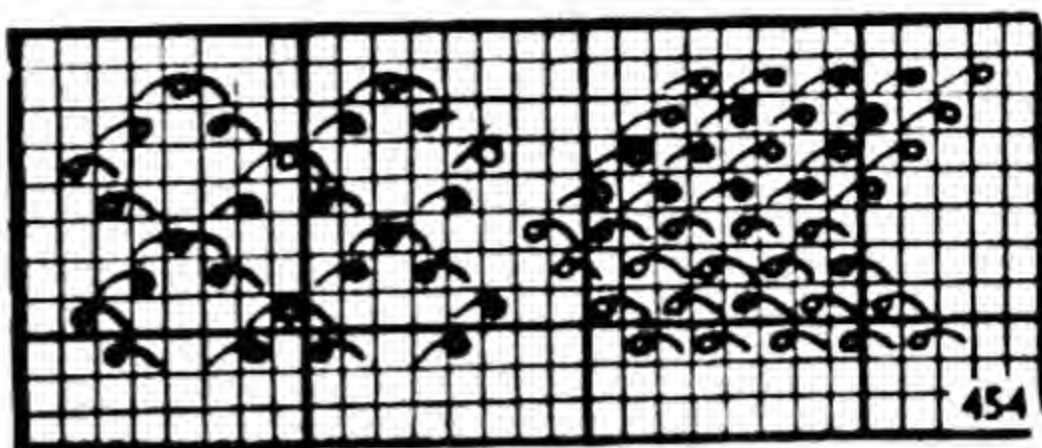
Once the principles of charting and knitting Shetland laces, along the lines outlined in this section, have been mastered, it should soon be a comparatively simple matter for the knitter to start experimenting with designing her own laces.



It will be noticed that most of the patterns fall into simple geometrical shapes. Triangles, diamonds and hexagons are the main shapes used in building up the foundation of the pattern.

Mark out the basic shapes to be embodied into the pattern, on graph paper.

Next fill in each shape with the particular type of lace stitch to be used. It is advisable to have one or two plain stitches outlining the edges of the shapes, thus giving a clear definition



to the finished piece of knitting.

Start with simple patterns, moving on to more intricate designs as your ability to design this fascinating material in knitting improves.

VIENNESE LACE

For several centuries the knitters of Vienna have specialized in knitted laces, producing beautiful doyleys, cloths and edgings, all of which are extremely elaborate and are knitted mainly from charts.

Leaves and floral shapes grow within filigree backgrounds, giving a very dainty effect to the finished design.

The laces themselves are worked in fine cotton or silk and are afterwards either mounted on fine net, or stiffened slightly with a very weak solution of glycerine and water, or starch.

Blocking the Lace. The pinning out and blocking of these laces is very important, for unless this has been done well they lose a great deal of their beauty. The process of pinning out is perfectly simple. With circular or square shapes pin out the full width from the centre to the outside edge, then pin out the full width again, thus dividing the work into four segments or sections. Now pin out carefully between the four pins already in place, pinning down each point and working the knitting carefully into a circle or square as the case may be. Finally, press the work well, using a warm iron and damp cloth.

Method. The edgings are carried out on five needles and the knitting is done in rounds throughout. This means that when measuring for the knitting, measure up the four sides of the cloth being trimmed with edging and cast on sufficient stitches on each of four needles for each side of the cloth. If it is a circular cloth measure the circumference of the circle (round the outside edge), that will be approximately three times the diameter of the circle (i.e., the width across at the widest point).

Symbols. Various symbols are used on Viennese lace charts, these are shown in diagram (455).

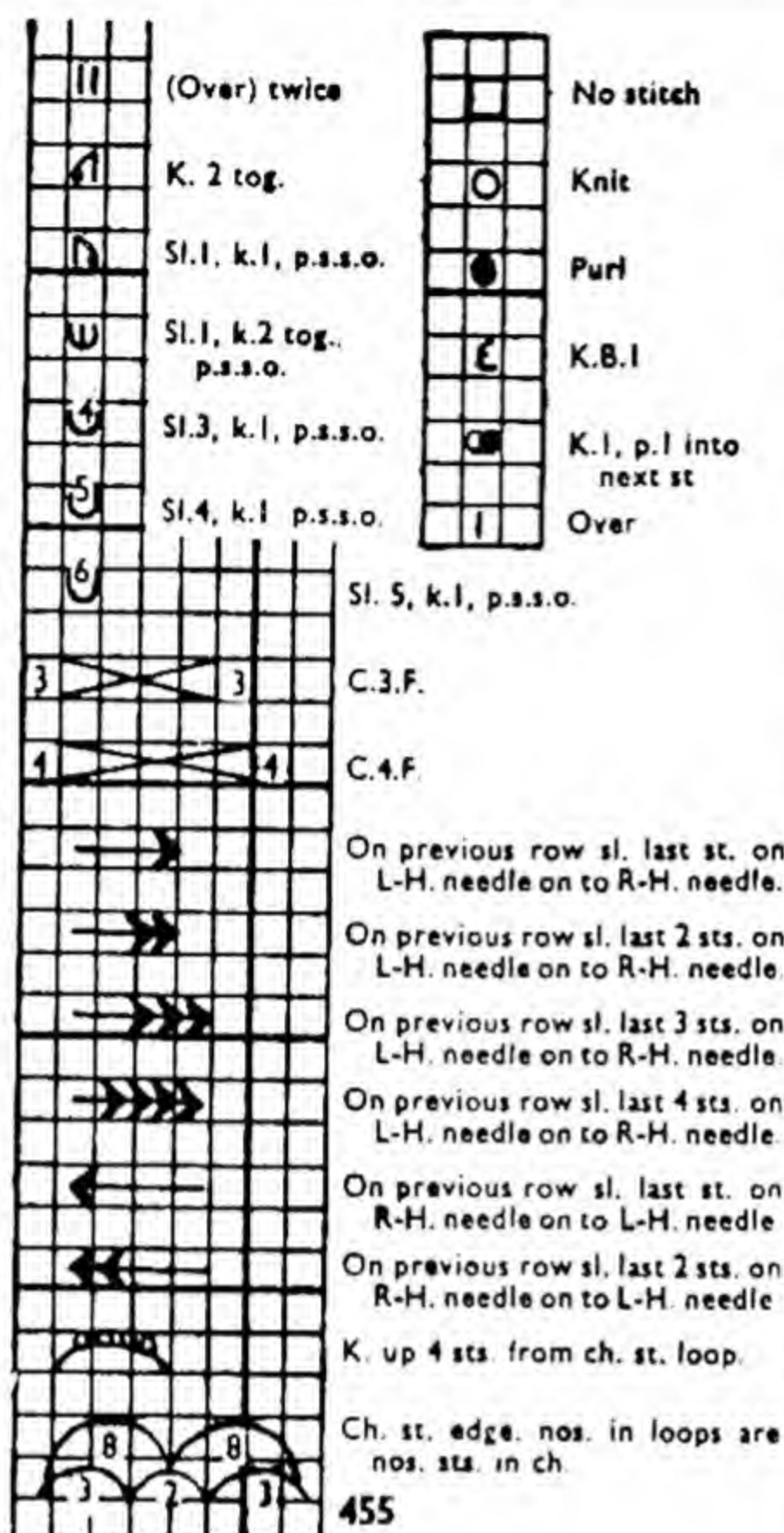
Note: Where two "overs" occur together, on following row, k. into front of first "over", then into back of second over. This applies to all instructions for Viennese lace.

EDGING, LEAF

Cast on a multiple of 12 sts. on to the 4 needles and work row by row following the chart (456).

In this example the working of the chart is translated in round by round instructions. Notice that every alternate round is a knit round.

1st round: K.



2nd and every alt. round: K.

3rd round: * Over, sl.1, k.1, p.s.s.o.; rep. from * to end. 5th round: K.

7th round: * Sl.1, k.1, p.s.s.o., k.1, over, k.6, over, k.1, k.2 tog., (over) twice; rep. from * to end.

9th round: * Sl.1, k.1, p.s.s.o., k.1, over, sl.1, k.1, p.s.s.o., k.2, k.2 tog., over, k.1, k.2 tog., (over) twice, k.2, (over) twice; rep. from * to end.

11th round: * Sl.1, k.1, p.s.s.o., k.1, over, sl.1, k.1, p.s.s.o., k.2 tog., over, k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2, k.2 tog., (over) twice; rep. from * to end.

13th round: * Sl.1, k.1, p.s.s.o., k.4, k.2 tog., (over) twice, k.2, (over) twice, sl.4, k.1, p.4 s.s.o., (over) twice, k.2, (over) twice; rep. from * to end.

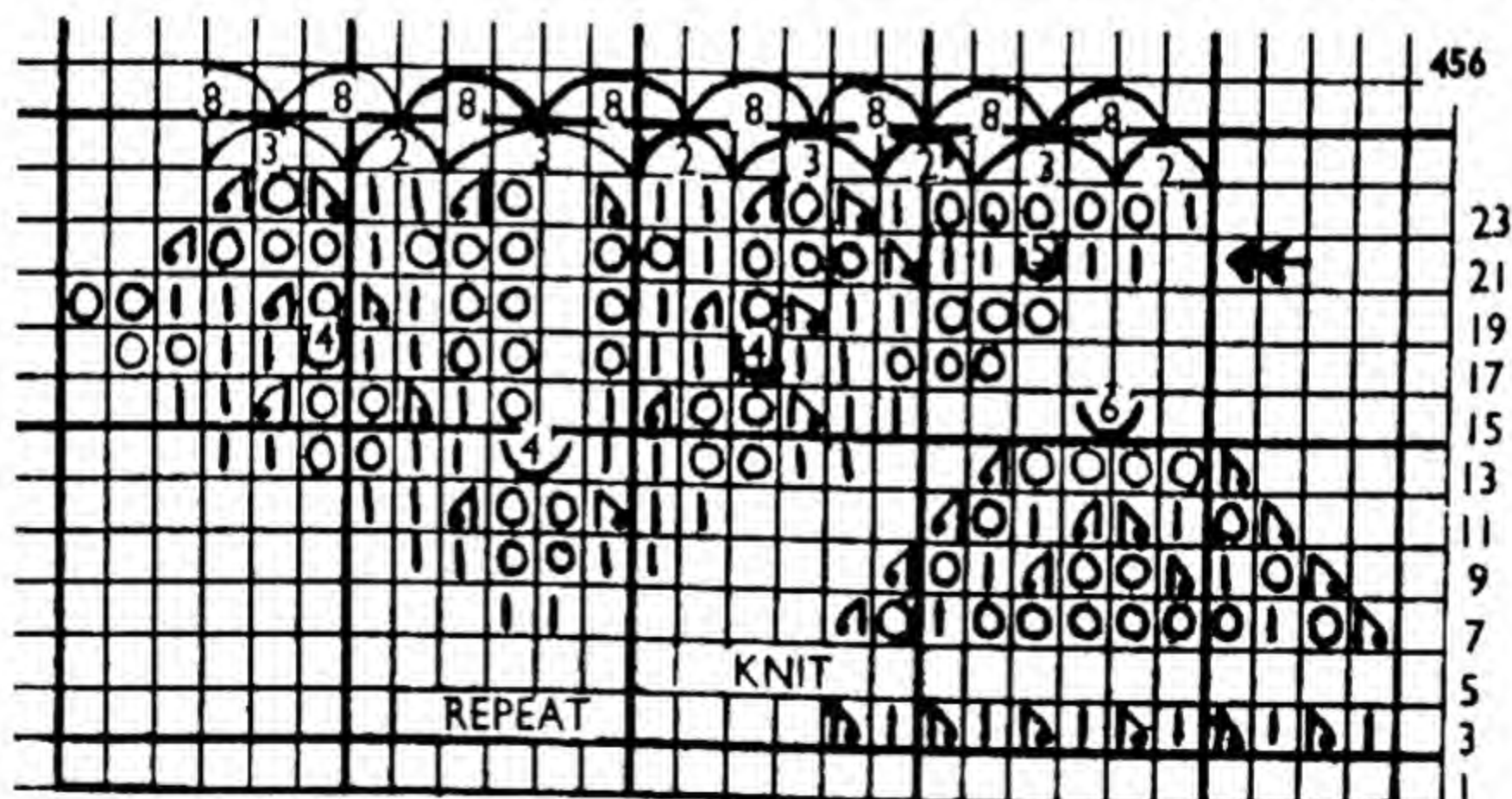
15th round: * Sl.5, k.1, p.5 s.s.o., (over) twice, sl.1, k.1, p.s.s.o., k.2, k.2 tog., over, k.1, over, sl.1, k.1, p.s.s.o., k.2, k.2 tog., (over) twice; rep. from * to end.

17th round: * K.3, (over) twice, sl.3, k.1, p.3 s.s.o., (over) twice, k.3, (over) twice, sl.3, k.1, p.3 s.s.o., (over) twice, k.2; rep. from * to end.

19th round: * K.3, (over) twice, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.3, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice, k.2; rep. from * to end.

20th round: K., sl. last 2 sts. on right hand needle on to left-hand needle thus moving patt. 2 sts. to the right.

21st round: * (Over) twice, sl.4, k.1, p.4 s.s.o., (over) twice, sl.1, k.1, p.s.s.o.,



k.3, over, k.5, over, k.3, k.2 tog.; rep. from * to end.

23rd round: * Over, k.5, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.1, k.2 tog.

24th round: K.

Cast off loosely.

The edging (457, facing page 208) is typical of Viennese lace. Notice how it moves from a bold half leaf formation on to a delightful filigree of leaves.

To complete the edging, a crochet chain is worked thus, slip stitch into the edging and work chain half circles as marked on the chart, see page 215. The numbers in the half circles give the number of chain worked between each slip stitch.

EDGING, LEAF OPEN WORK

In this edging a bold triangle forms the border, moving into an open-work leaf, breaking again into a filigree of small leaves on the edge of the lace itself (458), facing page 209. It may be worked from the chart (459).

Cast on a multiple of 10 sts.

1st round: K.

2nd and every alt. round: K.

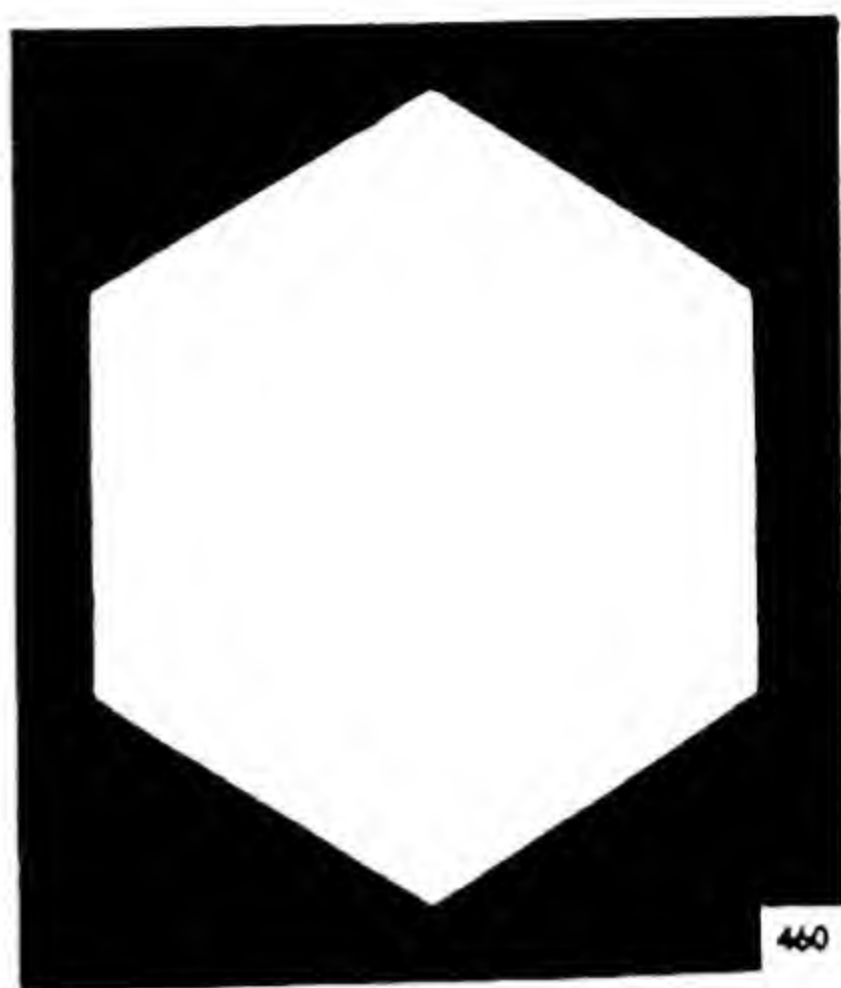
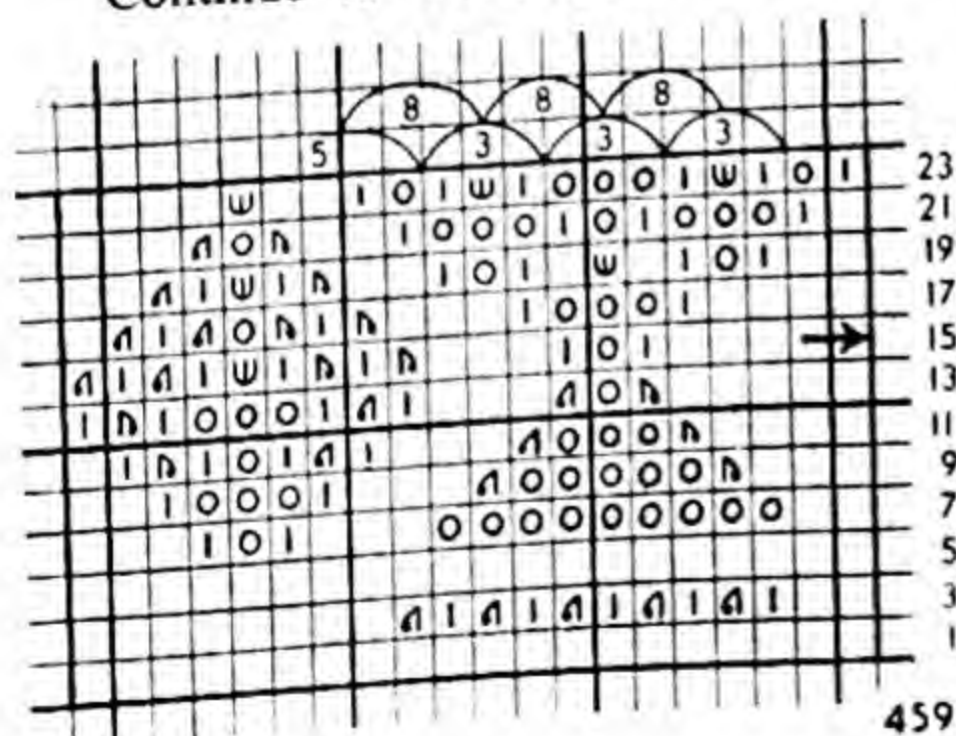
3rd round: * Over, k.2 tog.; rep. from * to end.

5th round: K.

7th round: * K.9, over, k.1, over; rep. from * to end.

8th round: K.

Continue to work from the chart.



HEXAGONAL, EDGING

This lace edging is for mounting on to a hexagonal piece of linen (i.e., a six-sided shape (460)).

Cast on 222 sts. (74 sts. on to each of 3 needles).

1st round: K.

2nd and every alt. round: K.

3rd round: * K.b.1, (k.2 tog., k.4, over) twice, sl.1, k.1, p.s.s.o., [(over) twice, k.2 tog., sl.1, k.1, p.s.s.o.] twice, (over) twice, k.2 tog., (over, k.4, sl.1, k.1, p.s.s.o.) twice; rep. from * to end.

5th round: * Over, k.b.1, over, k.2 tog., (k.4, over, k.2 tog.) twice, sl.1 k.1, p.s.s.o., [(over) twice, k.2 tog., sl.1, k.1, p.s.s.o.] twice, (over, k.4, sl.1, k.1, p.s.s.o.) twice; rep. from * to end.

7th round: * Over, k.1, over, k.b.1, over, k.1, (over, k.2 tog., k.4) twice, over, sl.1, k.2 tog., p.s.s.o., sl.1, k.1, p.s.s.o., (over) twice, k.2 tog., sl.1, k.2 tog., p.s.s.o., (over, k.4, sl.1, k.1, p.s.s.o.) twice; rep. from * to end.

8th round: K.

Continue to work from chart (461).

Finished design (462) may be seen facing page 224.

HORSESHOE DESIGN

Chart No. (463).

Cast on a multiple of 20 sts. plus 4

1st row: K.2 tog., over, * over, sl.1, k.1, p.s.s.o., k.3, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., p.2, k.2 tog. (over) twice, sl.1, k.1, p.s.s.o., k.3, k.2 tog., over; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

2nd and every alt. row: P.

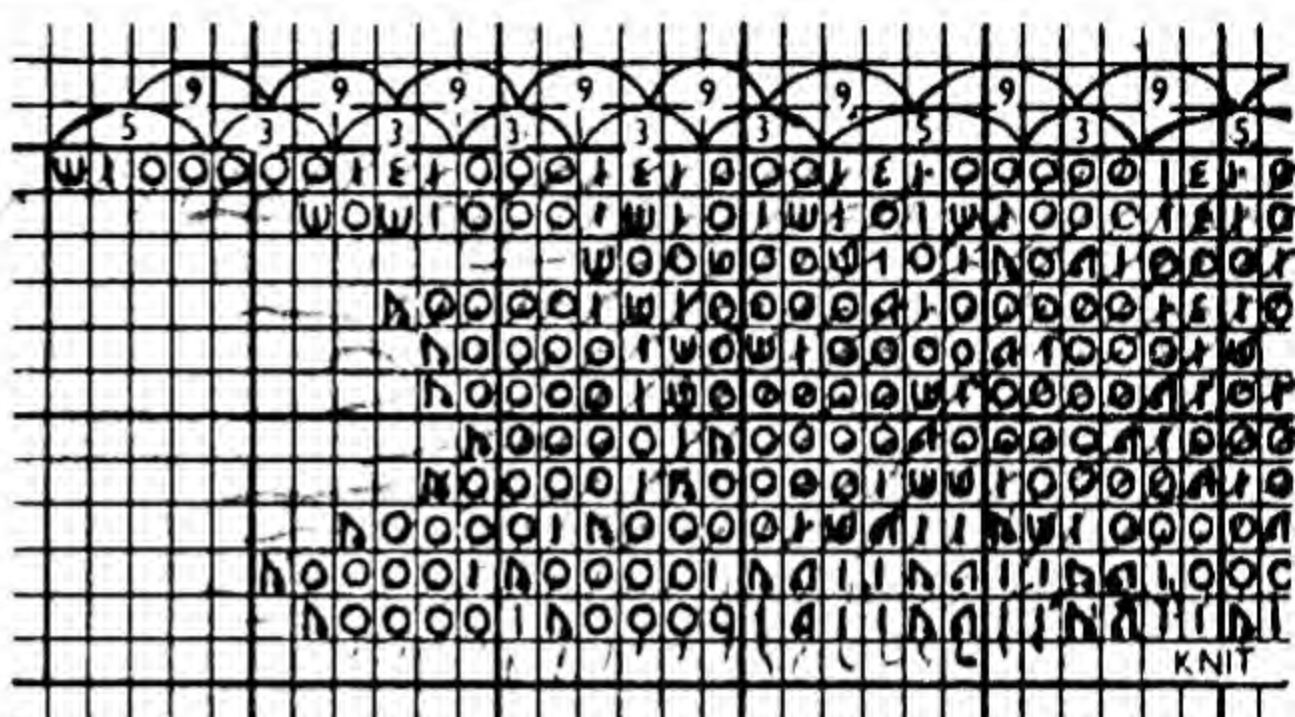
3rd row: K.2 tog., over, * k.1, over, sl.1, k.1, p.s.s.o., k.2, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., p.2, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2, k.2 tog., over, k.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

5th row: K.2 tog., over, * k.2, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., p.2, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.2; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

7th row: K.2 tog., over, * k.3, over, sl.1, k.1, p.s.s.o., k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., p.2, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2 tog., over, k.3; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

9th row: K.2 tog., over, * (over, sl.1, k.1, p.s.s.o., k.2) twice, k.1, p.2, k.1, (k.2, k.2 tog., over) twice; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

11th row: K.2 tog., over, * p.1, (over, sl.1, k.1, p.s.s.o., k.2) twice, p.2, (k.2,



k.2 tog. over) twice, p.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

13th row: K.2 tog., over, * p.1, over, k.3, sl.1, k.1, p.s.s.o., over, sl.1, k.1, p.s.s.o., k.1, p.2, k.1, k.2 tog., over, k.2 tog., k.3, over, p.1; rep. from * to last 2 sts., sl.1, k.1, p.s.s.o.

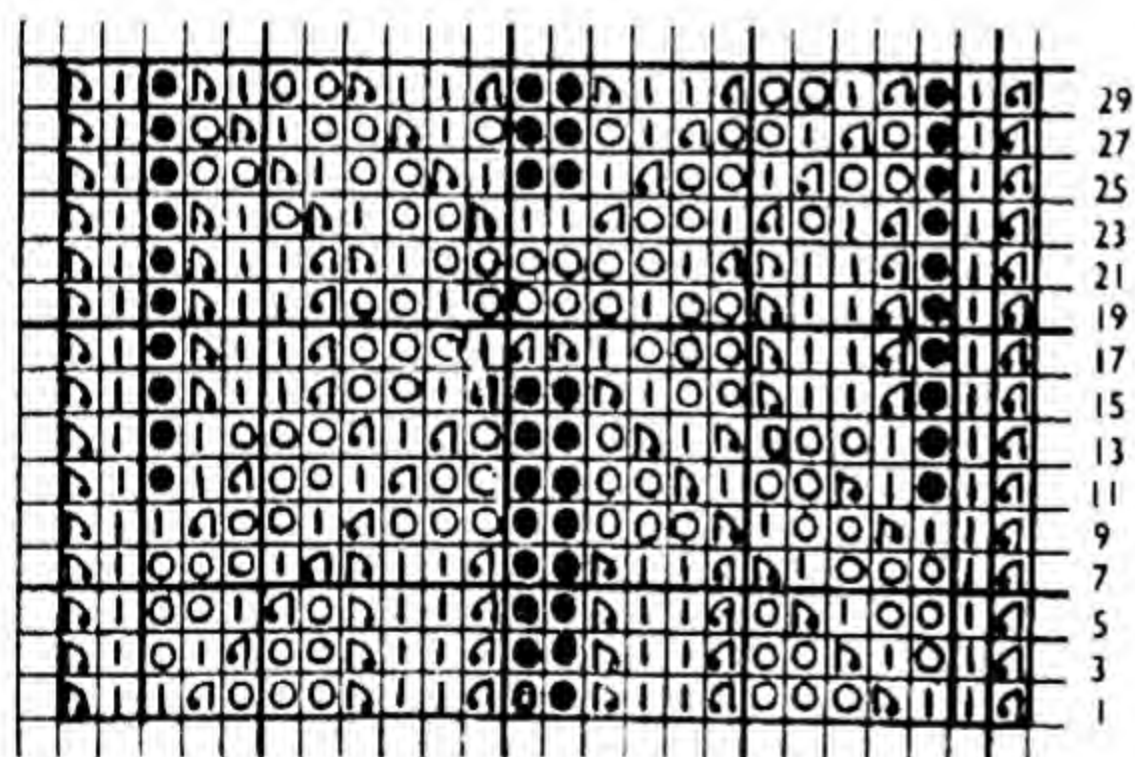
15th row: K.2 tog., over, * p.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2, over, sl.1, k.1, p.s.s.o., p.2, k.2 tog., over, k.2, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., p.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

17th row: K.2 tog., over, * p.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2 tog., over, k.3, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., p.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

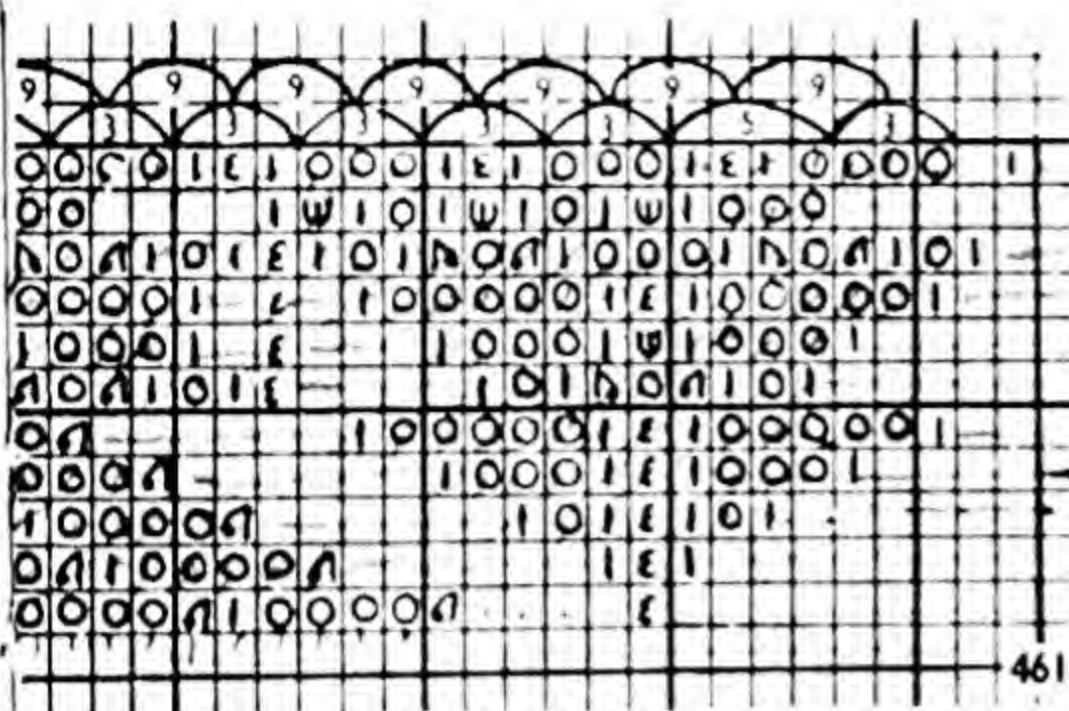
19th row: K.2 tog., over, * p.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2, over, k.4, over, k.2, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., p.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

21st row: K.2 tog., over, * p.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2 tog., over, k.6, over, sl.1, k.1, p.s.s.o., k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., p.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

23rd row: K.2 tog., over * p.1, (k.2 tog., over, k.1) twice, k.1, k.2 tog., (over)



20 STITCH REPEAT.



twice, sl.1, k.1, p.s.s.o., k.1, (k.1, over, sl.1, k.1, p.s.s.o.) twice, p.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

25th row: K.2 tog., over, * p.1, (k.2 k.2 tog., over) twice, p.2, (over, sl.1, k.1, p.s.s.o., k.2) twice, p.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

27th row: K.2 tog., over, * p.1, (k.1, k.2 tog., over, k.1) twice, p.2, (k.1, over sl.1, k.1, p.s.s.o., k.1) twice, p.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o.

29th row: K.2 tog., over, * p.1, k.2 tog., over, k.2, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., p.2, k.2 tog., (over)

twice, sl.1, k.1, p.s.s.o., k.2, over, sl.1, k.1, p.s.s.o., p.1; rep. from * to last 2 sts., over, sl.1, k.1, p.s.s.o. 30th row: P.

These 30 rows complete the design (464 facing page 208).

LEAF ROSETTE

An attractive design for an oval mat approximately 30 ins. by 20 ins., which may be worked from the chart for the cloth itself (465).

Cast on 16 sts. (6 sts. on 2 needles, 4 sts. on 3rd needle. 1st round: K.

2nd and every alt. round: K.

3rd round: (Over) twice, k.2.

5th round: (Over) twice, k.4.

6th round: K, slipping last st. on left-hand needle on to right-hand needle.

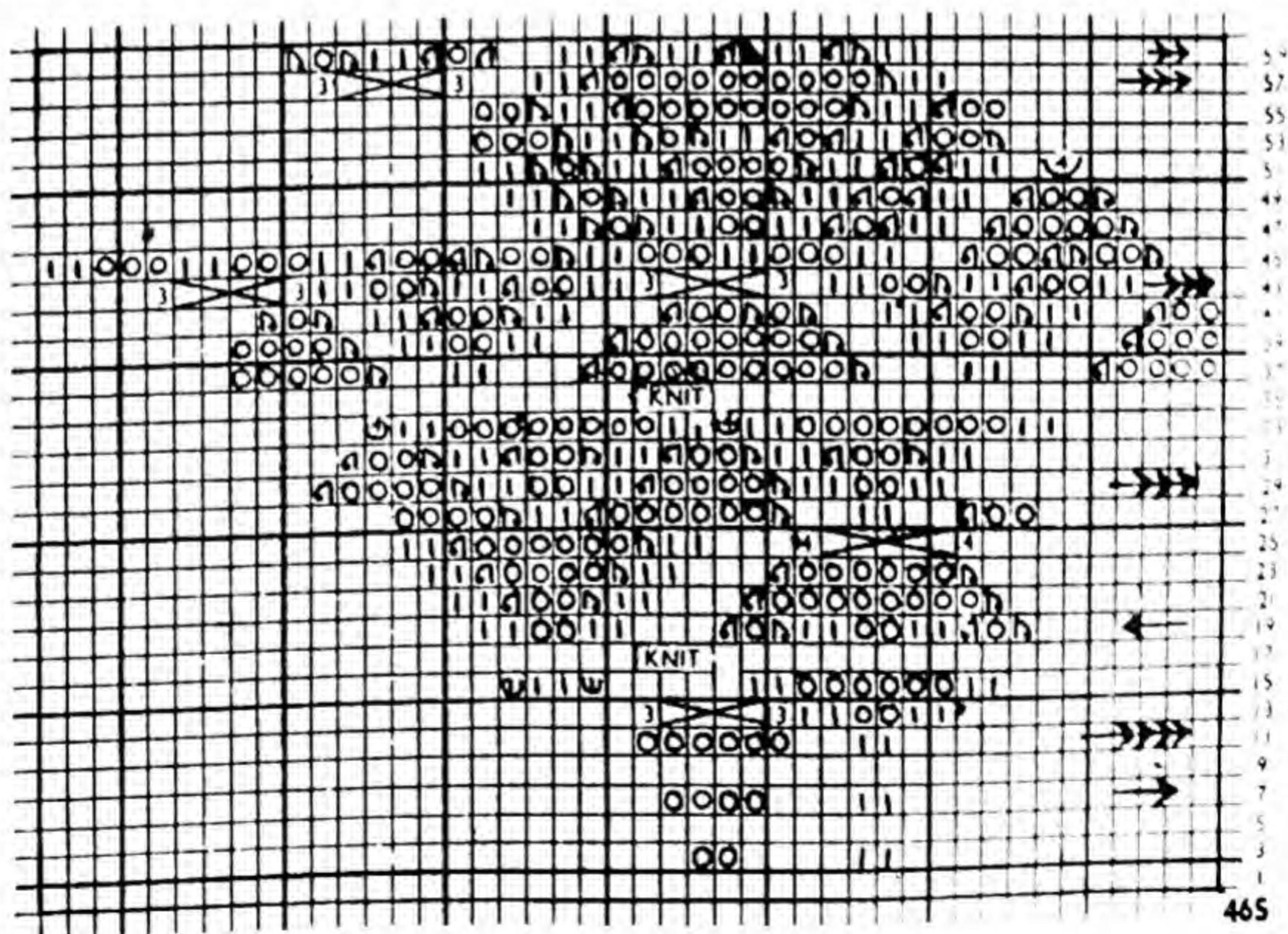
7th round: (Over) twice, k.4.

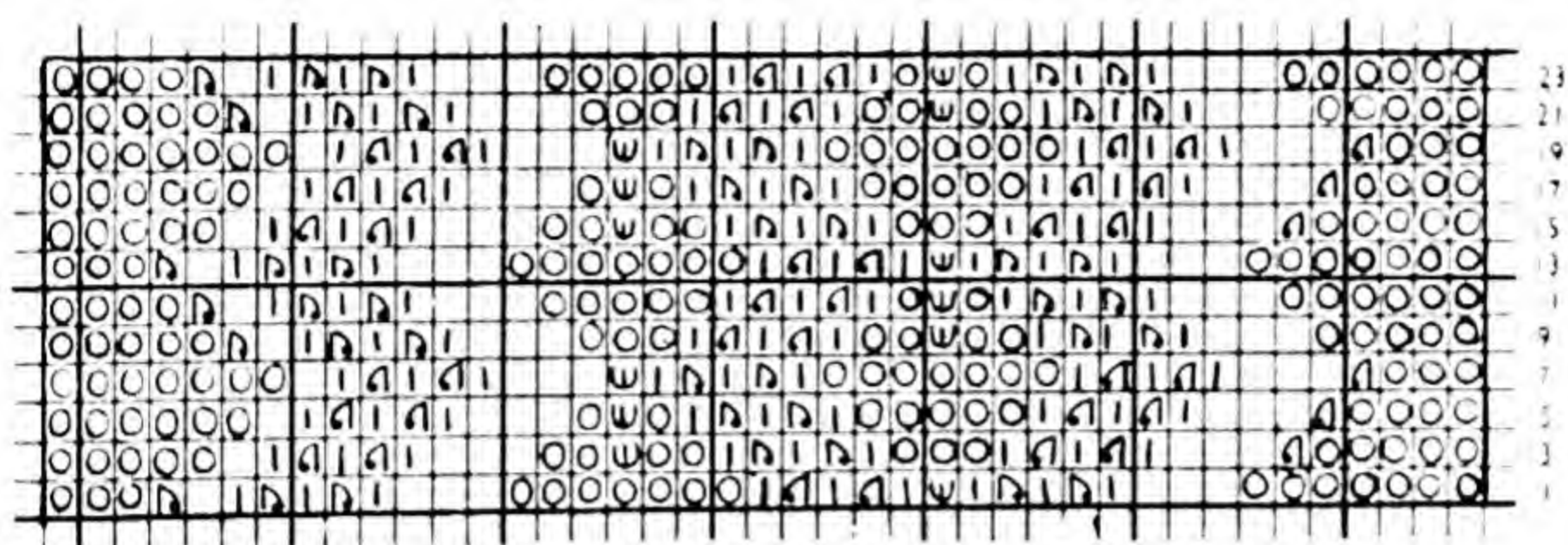
8th round: K., slipping last 4 sts. on left-hand needle on to right-hand needle.

These 8 rows form the pattern (466 between pages 208 and 209).

LEAF SPRAY

A Viennese lace patterning worked in beautiful all-over effect which could be used for babies' shawls, bed spreads or





18 STITCH REPEAT.

469

k.b.1, over, k.1) twice, over, k.b.1, over, k.5, over, sl.1, k.1, p.s.s.o.; rep. from * to end.

25th row: * K.2 tog., over, sl.1, k.1, p.s.s.o., k.1, (k.2 tog., over,) twice, k.3, over, k.b.1, over, k.3, (over, sl.1, k.1, p.s.s.o.) twice, k.1, k.2 tog., over, sl.1, k.1, p.s.s.o.; rep. from * to end.

27th row: * K.2 tog., sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.5, over, k.b.1, over, k.5, over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., sl.1, k.1, p.s.s.o.; rep. from * to end.

29th row: * K.2 tog., (over) twice, k.2 tog., over, k.1, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, sl.1, k.2 tog., p.s.s.o., over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.1, over, sl.1, k.1, p.s.s.o., (over) twice, sl.1, k.1, p.s.s.o.; rep. from * to end.

31st row: * (K.2 tog.,) twice, over, k.3, over, sl.1, k.2 tog., p.s.s.o., over, k.1, over, k.b.1, over, k.1, over, sl.1, k.2 tog., p.s.s.o., over, k.3, over, (sl.1, k.1, p.s.s.o.) twice; rep. from * to end.

33rd row: * K.2 tog., over, k.5 (over, k.b.1, over, k.3) twice, over, k.b.1, over, k.5, over, sl.1, k.1, p.s.s.o.; rep. from * to end.

35th row: * K.2 tog., over, sl.1, k.1, p.s.s.o., k.1, (k.2 tog., over) twice, k.5, over, k.b.1, over, k.5, (over, sl.1, k.1, p.s.s.o.) twice, k.1, k.2 tog., over, sl.1, p.s.s.o.; rep. from * to end.

37th row: * K.2 tog., sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.7, over,

k.b.1, over, k.7, over, sl.1, k.1, p.s.s.o., over, sl.1, k.2 tog., p.s.s.o., sl.1, k.1, p.s.s.o.; rep. from * to end.

39th row: * K.2 tog., (over) twice, k.2 tog., over, k.9, over, k.b.1, over, k.9, over, sl.1, k.1, p.s.s.o., (over) twice, sl.1, k.1, p.s.s.o.; rep. from * to end.

41st row: * (K.2 tog.,) twice, over, k.4, k.2 tog., k.4, over, sl.1, k.2 tog., p.s.s.o., over, k.4, sl.1, k.1, p.s.s.o., k.4, over, (sl.1, k.1, p.s.s.o.) twice; rep. from * to end.

42nd row: P.

These 42 rows form the patt. (468 facing page 225).

OGEE DESIGN. Chart No. (469).

Cast on a multiple of 18 sts. plus 16.

1st row: K.7, * (over, sl.1, k.1, p.s.s.o.) twice, over, sl.1, k.2 tog., p.s.s.o., over, (k.2 tog., over) twice, k.7; rep. from * to last 9 sts., (over, sl.1, k.1, p.s.s.o.) 3, times, k.3.

2nd and every alt. row: P.

3rd row: K.5, k.2 tog., * (over, k.2 tog.) twice, over, k.3 over, (sl.1, k.1, p.s.s.o., over) twice, k.2, sl.1, k.2 tog., p.s.s.o., k.2; rep. from * to last 9 sts. (over, k.2 tog.) twice, over, k.5.

5th row: K.4, k.2 tog., * (over, k.2 tog.) twice, over, k.5, over, (sl.1, k.1, p.s.s.o., over) twice, k.1, sl.1, k.2 tog., p.s.s.o., k.1; rep. from * to last 10 sts. (over, k.2 tog.) twice, over, k.6.

7th row: K.3, k.2 tog., * (over, k.2 tog.) twice, over, k.7, over, (sl.1, k.1,

p.s.s.o., over) twice, sl.1, k.2 tog., p.s.s.o.; rep. from * to last 11 sts., (over, k.2 tog.) twice, over, k.7.

9th row: K.5, * (over, sl.1, k.1, p.s.s.o.) twice, over, k.2, sl.1, k.2 tog., p.s.s.o., k.2, over, (k.2 tog., over) twice, k.3; rep. from * to last 11 sts., (over, sl.1, k.1, p.s.s.o.) 3 times, k.5.

11th row: K.6, * (over, sl.1, k.1, p.s.s.o.) twice, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1, over, (k.2 tog., over) twice, k.5; rep. from * to last 10 sts., (over, sl.1, k.1, p.s.s.o.) 3 times, k.4.

13th row: K.7, * (over, sl.1, k.1, p.s.s.o.) twice, over, sl.1, k.2 tog., p.s.s.o., over, (k.2 tog., over) twice, k.7; rep. from * to last 9 sts., (over, sl.1, k.1, p.s.s.o.) 3 times, k.3.

15th row: K.5, k.2 tog. * (over, k.2 tog.) twice, over, k.3, over, (sl.1, k.1, p.s.s.o., over) twice, k.2, sl.1, k.2 tog., p.s.s.o., k.2; rep. from * to last 9 sts., (over, k.2 tog.) twice, over, k.5.

17th row: K.4, k.2 tog. * (over, k.2 tog.) twice, over, k.5, over, (sl.1, k.1, p.s.s.o., over) twice, k.1, sl.1, k.2 tog., p.s.s.o., k.1; rep. from * to last 10 sts., over, k.2 tog.) twice, over, k.6.

19th row: K.3, k.2 tog., * (over, k.2 tog.) twice, over, k.7, over, (sl.1, k.1, p.s.s.o., over) twice, sl.1, k.2 tog., p.s.s.o.; rep. from * to last 11 sts., (over, k.2 tog.) twice, over, k.7.

21st row: K.5, * (over, sl.1, k.1, p.s.s.o.) twice, over, k.2, sl.1, k.2 tog., p.s.s.o., k.2, over, (k.2 tog., over) twice, k.3; rep. from * to last 11 sts., (over, sl.1, k.1, p.s.s.o.) 3 times, k.5.

23rd row: K.6, * (over, sl.1, k.1, p.s.s.o.) twice, over, k.1, sl.1, k.2 tog., p.s.s.o., k.1, over, (k.2 tog., over) twice, k.5; rep. from * to last 10 sts., (over, sl.1, k.1, p.s.s.o.) 3 times, k.4.

24th row: P.

These 24 rows form the pattern (470 facing page 225).

Ogee, LARGE Chart No. (471).

Cast on a multiple of 26 sts. plus 25.

1st row: K.

2nd and every alt. row: P.

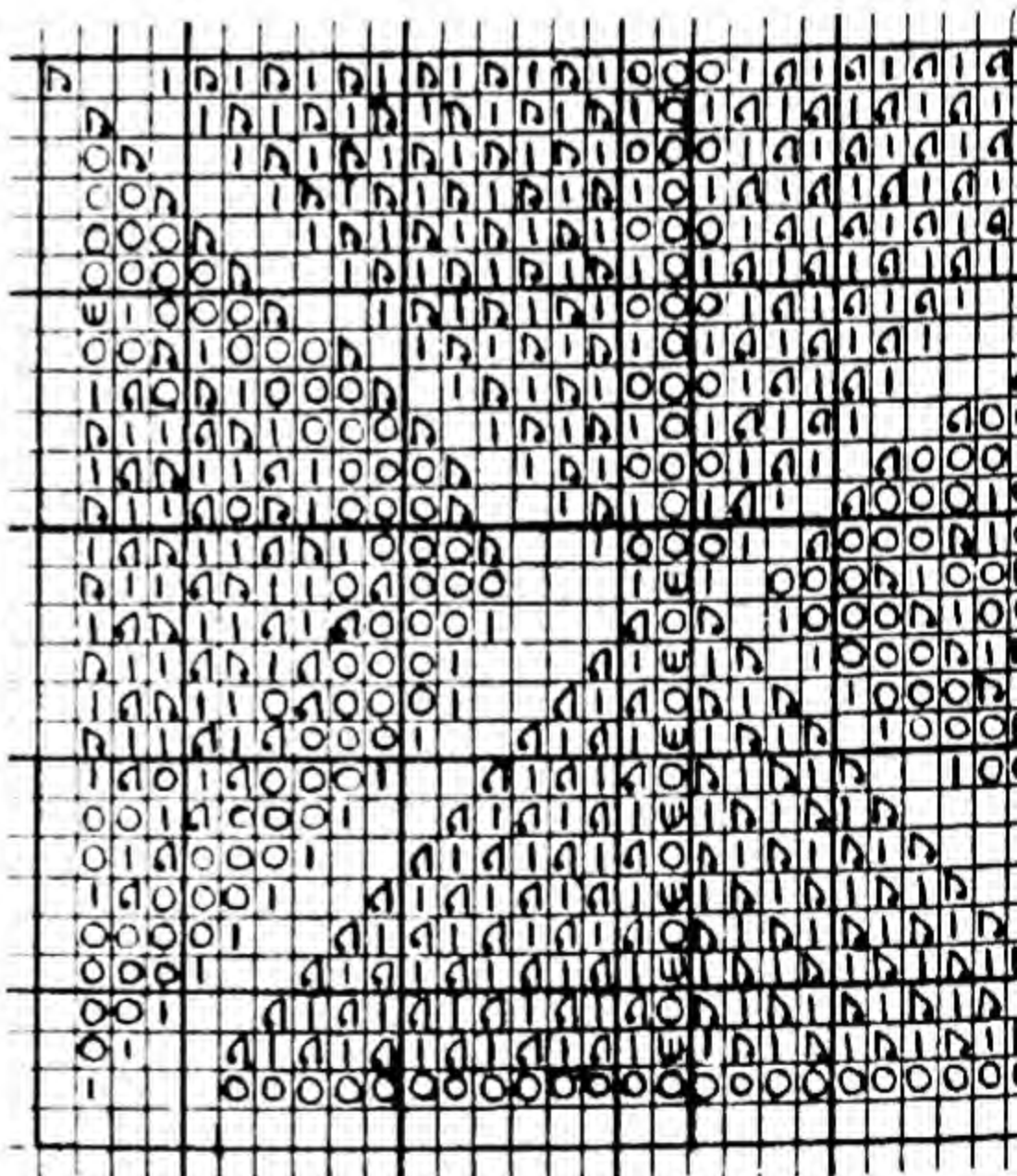
3rd row: Over, k.12, * k.13, over, k.1, over, k.12; rep. from * to last 13 sts., k.13, over.

5th row: K.1, over, (sl.1, k.1, p.s.s.o., over) 6 times, * sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 6 times, over, k.3, over, (sl.1, k.1, p.s.s.o., over) 6 times; rep. from * to last 16 sts., sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 6 times, over, k.1.

7th row: K.2, (over, sl.1, k.1, p.s.s.o.) 6 times, * k.1, (k.2 tog., over) 6 times, k.5, (over, sl.1, k.1, p.s.s.o.) 6 times; rep. from * to last 15 sts., k.1, (k.2 tog., over) 6 times, k.2.

9th row: K.3, over, (sl.1, k.1, p.s.s.o., over) 5 times, * over, sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 5 times, over, k.7, over, (sl.1, k.1, p.s.s.o., over) 5 times; rep. from * to last 16 sts., sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 5 times, over, k.3.

11th row: K.4, (over, sl.1, k.1, p.s.s.o.) 5 times, * k.1, (k.2 tog., over) 5 times, k.3, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.3, (over, sl.1, k.1, p.s.s.o.) 5



times; rep. from * to last 15 sts., k.1, (k.2 tog., over) 5 times, k.4.

13th row: Over, sl.1, k.1, p.s.s.o., k.3, over, (sl.1, k.1, p.s.s.o., over) 4 times, * sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 4 times, over, k.3, k.2 tog., (over) twice, k.2, (over) twice, sl.1, k.1, p.s.s.o., k.3, over, (sl.1, k.1, p.s.s.o., over) 4 times; rep. from * to last 16 sts., sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 4 times, over, k.3, k.2 tog., over.

15th row: K.1, over, sl.1, k.1, p.s.s.o., k.3, (over, sl.1, k.1, p.s.s.o.) 4 times, * k.1, (k.2 tog., over) 4 times, k.2 [k.1, k.2 tog., (over) twice] twice, sl.1, k.1, p.s.s.o., k.1, (over) twice, sl.1, k.1, p.s.s.o., k.3, (over, sl.1, k.1, p.s.s.o.) 4 times; rep. from * to last 15 sts., k.1, (k.2 tog., over) 4 times, k.3, k.2 tog., over, k.1.

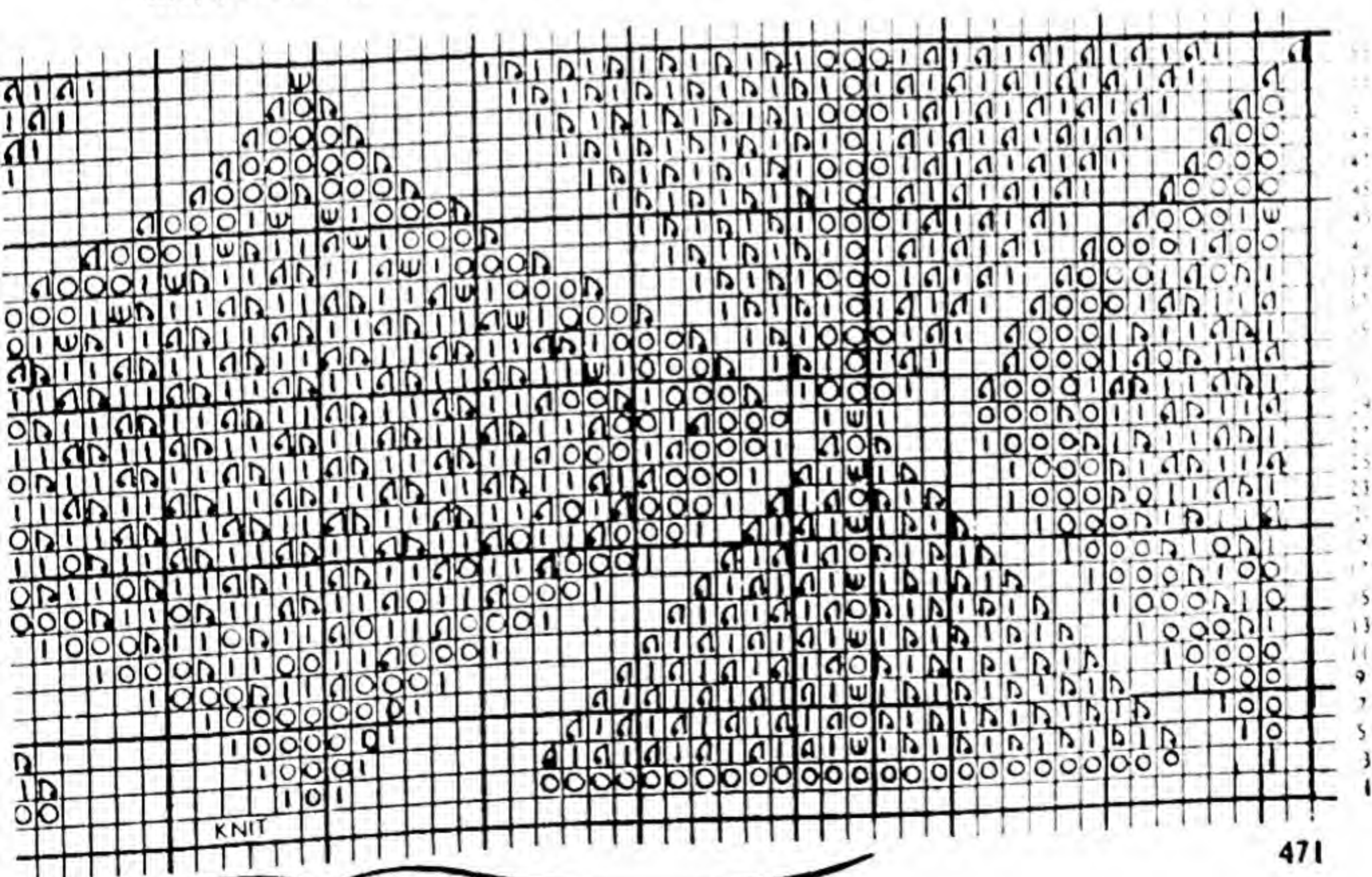
17th row: K.2, over, sl.1, k.1, p.s.s.o., k.3, over, (sl.1, k.1, p.s.s.o., over) 3 times, * sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 3 times, over, k.2, [k.1, k.2 tog., (over) twice] twice, sl.1, k.1, p.s.s.o., k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.1, (over) twice, sl.1, k.1, p.s.s.o., k.3,

over, (sl.1, k.1, p.s.s.o., over) 3 times; rep. from * to last 16 sts., sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) 3 times, over, k.3, k.2 tog., over, k.2.

19th row: (Over, sl.1, k.1, p.s.s.o., k.1) twice, k.2, (over, sl.1, k.1, p.s.s.o.) 3 times, * k.1, (k.2 tog., over) 3 times, k.2, [k.1, k.2 tog., (over) twice] twice, [sl.1, k.1, p.s.s.o., k.2 tog., (over) twice] twice, sl.1, k.1, p.s.s.o., k.1, (over) twice, sl.1, k.1, p.s.s.o., k.3, (over, sl.1, k.1, p.s.s.o.) 3 times; rep. from * to last 15 sts., k.1, (k.2 tog., over) 3 times, k.2, (k.1, k.2 tog., over) twice.

21st row: K.2 tog., over, (over, sl.1, k.1, p.s.s.o.) twice, k.3, over, (sl.1, k.1, p.s.s.o., over) twice, * sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) twice, over, k.2, [k.1, k.2 tog., (over) twice] twice, [sl.1, k.1, p.s.s.o., k.2 tog., (over) twice] 3 times, sl.1, k.1, p.s.s.o., k.1, (over) twice, sl.1, k.1, p.s.s.o., k.3, over, (sl.1, k.1, p.s.s.o., over) twice; rep. from * to last 16 sts., sl.1, k.2 tog., p.s.s.o., (over, k.2 tog.) twice, over, k.3, (k.2 tog., over) twice, over, sl.1, k.1, p.s.s.o.,

23rd row: Over, sl.1, k.1, p.s.s.o., k.2



26 STITCH REPEAT

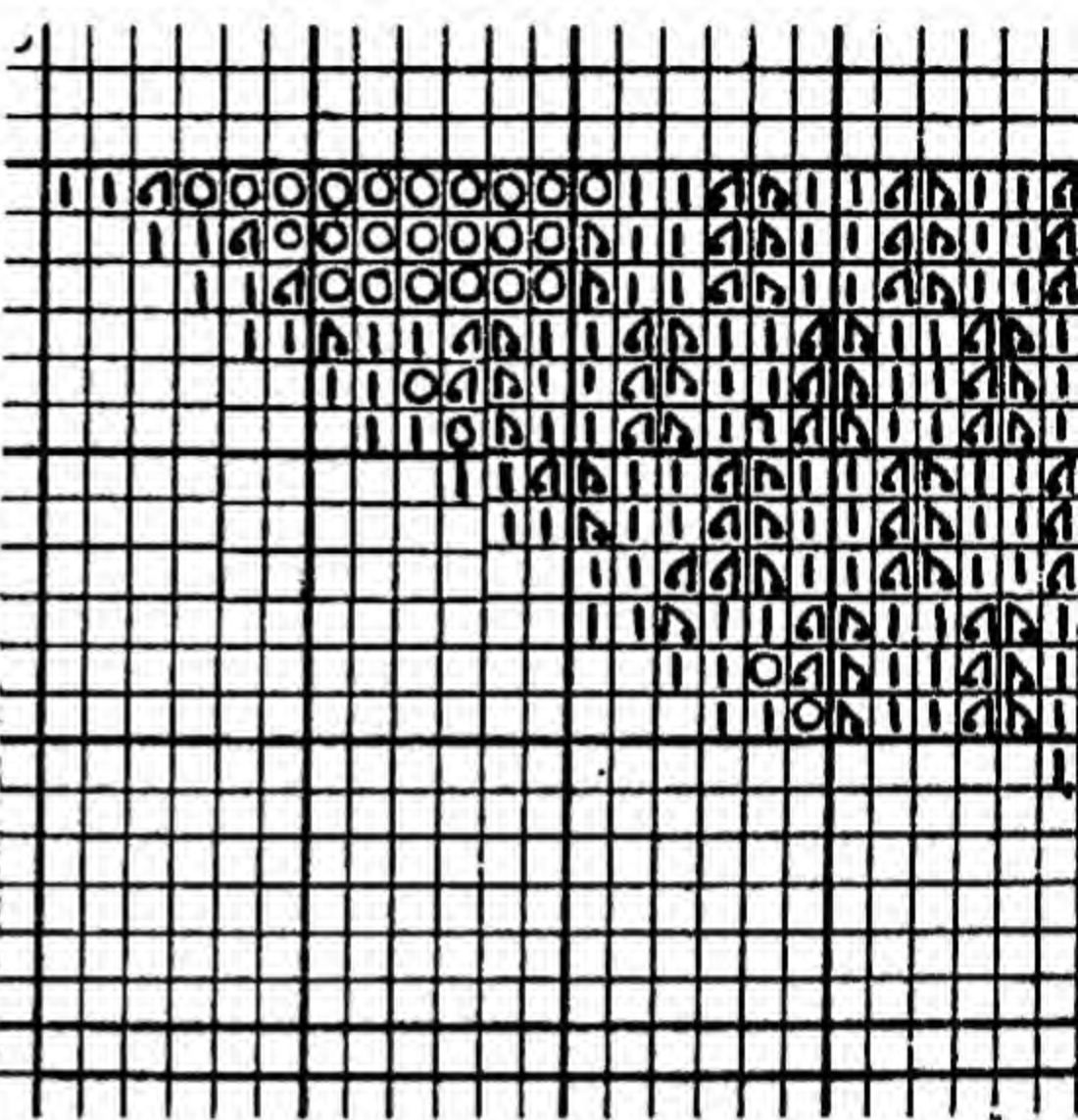
tog., (over) twice, k.1, sl.1, k.1, p.s.s.o., k.3, (over, sl.1, k.1, p.s.s.o.) twice, * k.1, (k.2 tog., over) twice, k.2, (k.1, k.2 tog., over) twice, over, [sl.1, k.1, p.s.s.o., k.2 tog., (over) twice] 4 times, sl.1, k.1, p.s.s.o., k.1, over, sl.1, k.1, p.s.s.o., k.3, (over, sl.1, k.1, p.s.s.o.) twice; rep. from * to last 15 sts., k.1, (k.2 tog., over) twice, k.3, k.2 tog., k.1, (over) twice, sl.1, k.1, p.s.s.o., k.2 tog., over.

25th row: K.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2 tog., over, sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., over, * sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.3, (k.2 tog., over) twice, (over, sl.1, k.1, p.s.s.o., k.2 tog., over) 5 times, (over, sl.1, k.1, p.s.s.o.) twice, k.3, over, sl.1, k.1, p.s.s.o., over; rep. from * to last 16 sts., sl.1, k.2 tog., p.s.s.o., over, k.2 tog., over, k.3, k.2 tog., over, sl.1, k.1, p.s.s.o., k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.

27th row: Over, sl.1, k.1, p.s.s.o., k.2 tog., over, (over, sl.1, k.1, p.s.s.o.) twice, k.3, over, sl.1, k.1, p.s.s.o., * k.1, k.2 tog., over (k.3, k.2 tog., over) twice, (over, sl.1, k.1, p.s.s.o., k.2 tog., over) 4 times, (over, sl.1, k.1, p.s.s.o., k.3) twice, over, sl.1, k.1, p.s.s.o.; rep. from * to last 15 sts., k.1, k.2 tog., over, k.3 (k.2 tog., over) twice, over, sl.1, k.1, p.s.s.o., k.2 tog., over.

29th row: K.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2 tog., (over) twice, k.1, sl.1, k.1, p.s.s.o., k.3, over, * sl.1, k.2 tog., p.s.s.o., over, k.3, k.2 tog., over, k.2, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 6 times, k.2, over, sl.1, k.1, p.s.s.o., k.3, over; rep. from * to last 16 sts., sl.1, k.2 tog., p.s.s.o., over, k.3, k.2 tog., k.1, (over) twice, sl.1, k.1, p.s.s.o., k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.

31st row: (Over, sl.1, k.1, p.s.s.o., k.2 tog., over) twice, k.3, k.2 tog., over, k.1, * k.2, over, sl.1, k.1, p.s.s.o., k.3, over, sl.1, k.1, p.s.s.o., k.2, [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 5 times, k.2, over, sl.1, k.1, p.s.s.o., k.3, k.2 tog., over, k.1; rep. from * to last 15 sts., k.2, over, sl.1, k.1, p.s.s.o., k.3, (over, sl.1,

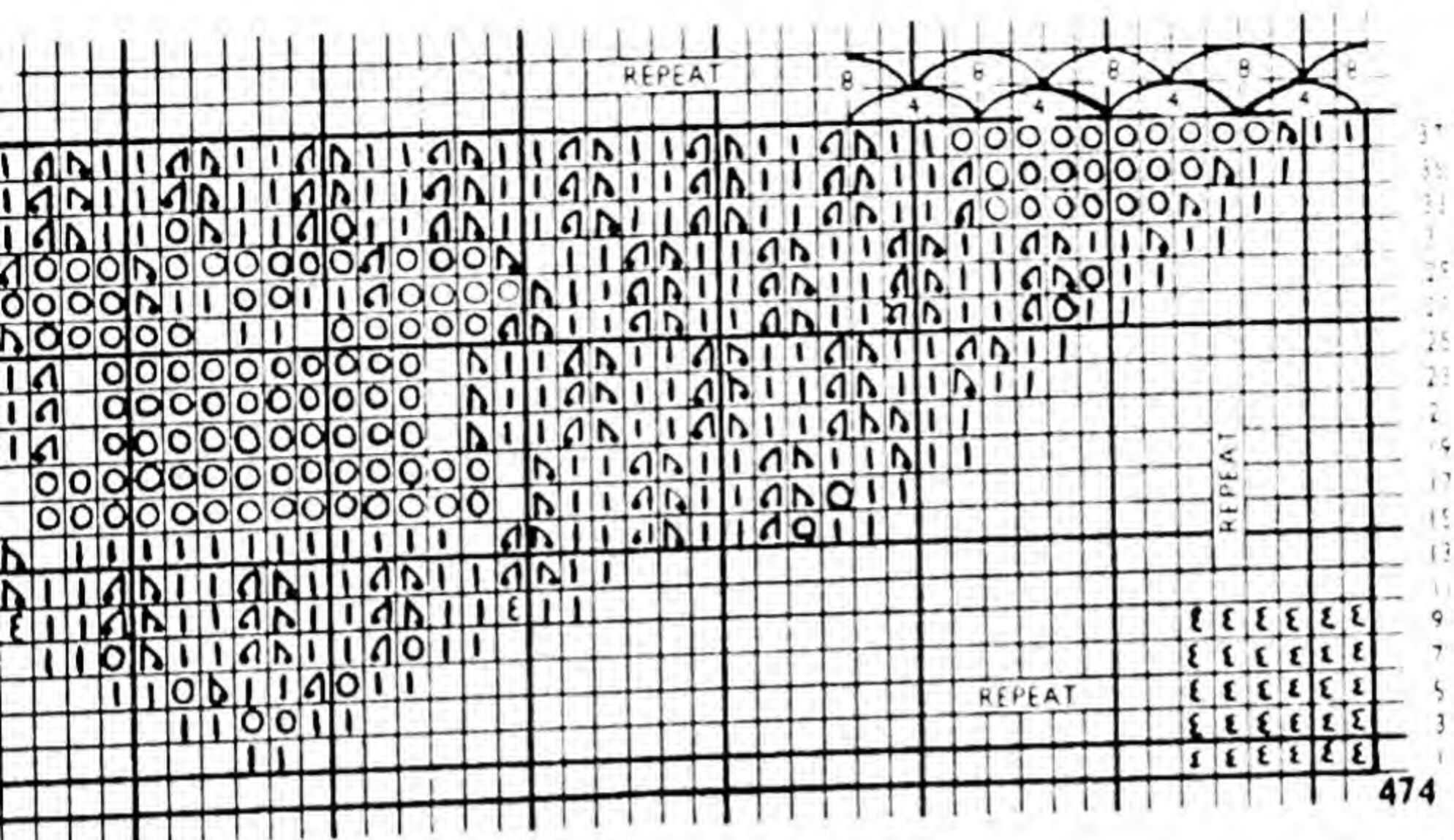


k.1, p.s.s.o., k.2 tog., over) twice.

33rd row: K.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.3, (k.2 tog., over) twice, * k.1, (over, sl.1, k.1, p.s.s.o.) twice, k.3, over, sl.1, k.2 tog., p.s.s.o., [(over) twice, sl.1, k.1, p.s.s.o., k.2 tog.] 5 times, (over) twice, sl.1, k.2 tog., p.s.s.o., over, k.3, (k.2 tog., over) twice; rep. from * to last 16 sts., k.1, (over, sl.1, k.1, p.s.s.o.) twice, k.3, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.

35th row: Over, sl.1, k.1, p.s.s.o., k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., over, k.3, (k.2 tog., over) twice, k.1, * k.2, (over, sl.1, k.1, p.s.s.o.) twice, k.3, [over, sl.1, k.1, p.s.s.o., k.2 tog., over] 6 times, (k.2 tog., over) twice, k.1; rep. from * to last 15 sts., k.2, (over, sl.1, k.1, p.s.s.o.) twice, k.3, over, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2 tog., over.

37th row: K.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.2 tog., over, k.3, (k.2 tog., over) 3 times, * k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.3, over, sl.1, k.2 tog., p.s.s.o., [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 4 times, sl.1, k.2 tog., p.s.s.o., over, k.3, (k.2 tog., over) 3 times; rep. from * to last 16 sts., k.1, (over, sl.1, k.1, p.s.s.o.) 3 times, k.3, over, sl.1, k.1,



p.s.s.o., k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.

39th row: Over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over, k.3, (k.2 tog., over) 3 times, k.1, * k.2, (over, sl.1, k.1, p.s.s.o.) 3 times, k.3, over, sl.1, k.2 tog., p.s.s.o., [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] 3 times, sl.1, k.2 tog., p.s.s.o., over, k.3, (k.2 tog., over) 3 times, k.1; rep. from * to last 15 sts., k.2 (over, sl.1, k.1, p.s.s.o.) 3 times, k.3, over, sl.1, k.1, p.s.s.o., k.1, k.2 tog., over.

41st row: K.2, k.2 tog., over, k.3, (k.2 tog., over) 4 times, * k.1, (over, sl.1, k.1, p.s.s.o.) 4 times, k.3, over, sl.1, k.2 tog., p.s.s.o., [k.2 tog., (over) twice, sl.1, k.1, p.s.s.o.] twice, sl.1, k.2 tog., p.s.s.o., over, k.3, (k.2 tog., over) 4 times; rep. from * to last 16 sts., k.1, (over, sl.1, k.1, p.s.s.o.) 4 times, k.3, over, sl.1, k.1, p.s.s.o., k.2.

43rd row: Sl.1, k.2 tog., p.s.s.o., over, k.3, (k.2 tog., over) 4 times, k.1, * k.2, (over, sl.1, k.1, p.s.s.o.) 4 times, k.3, over, sl.1, k.2 tog., p.s.s.o., k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., sl.1, k.2 tog., p.s.s.o., over, k.3, (k.2 tog., over) 4 times, k.1; rep. from * to last 16 sts., k.2, (over, sl.1, k.1, p.s.s.o.) 4 times, k.3, over, sl.1, k.2 tog., p.s.s.o.

45th row: K.4, (k.2 tog., over) 5 times, * k.1, (over, sl.1, k.1, p.s.s.o.) 5 times, k.3, over, (sl.1, k.2 tog., p.s.s.o.) twice, over, k.3, (k.2 tog., over) 5 times; rep. from * to last 15 sts., k.1, (over, sl.1, k.1, p.s.s.o.) 5 times, k.4.

47th row: K.3, (k.2 tog., over) 5 times, k.1, * k.2, (over, sl.1, k.1, p.s.s.o.) 5 times, k.3, sl.1, k.1, p.s.s.o., k.3, (k.2 tog., over) 5 times, k.1; rep. from * to last 15 sts., k.2, (over, sl.1, k.1, p.s.s.o.) 5 times, k.3.

49th row: K.2, (k.2 tog., over) 6 times, * k.1, (over, sl.1, k.1, p.s.s.o.) 6 times, k.5, (k.2 tog., over) 6 times; rep. from * to last 15 sts., k.1, (over, sl.1, k.1, p.s.s.o.) 6 times, k.2.

51st row: K.1, (k.2 tog., over) 6 times, k.1, * k.2, (over, sl.1, k.1, p.s.s.o.) 6 times, k.3, (k.2 tog., over) 6 times, k.1; rep. from * to last 15 sts., k.2, (over, sl.1, k.1, p.s.s.o.) 6 times, k.1.

53rd row: (K.2 tog., over) 7 times, * k.1, (over, sl.1, k.1, p.s.s.o.) 7 times, k.1, (k.2 tog., over) 7 times; rep. from * to last 15 sts., k.1, (over, sl.1, k.1, p.s.s.o.) 7 times.

55th row: (K.2 tog., over) 7 times, k.1, * k.2, (over, sl.1, k.1, p.s.s.o.) 6 times, over, sl.1, k.2 tog., p.s.s.o., (over, k.2

tog.) 6 times, over, k.1; rep. from * to last 16 sts., k.2, (over, sl.1, k.1, p.s.s.o.) 7 times. 56th row: P.

These 56 rows complete the pattern (472 facing page 225).

SQUARE MAT

A set of these lovely Viennese lace mats would be ideal for place mats on the dining table (473 facing page 209).

The first eight rounds are given in detail so when reading from the chart commence on the ninth round.

Cast on 24 sts. (6 sts. on each of 4 needles).

1st round: * K.b.6; rep. from * to end.

2nd and every alt. round: K.

3rd round: * K.b.6, (over) twice; rep. from * to end.

5th round: * K.b.6, (over) twice; k.2, (over) twice; rep. from * to end.

7th round: * K.b.6, (over) twice, k.1, k.2 tog., (over) twice, sl.1, k.1, p.s.s.o., k.1, (over) twice; rep. from * to end.

8th round: K.

Continue working from chart (474).

Basic Shapes

If you examine a wide variety of knitted garments you will find that they have all been built up from a simple shape. That shape was originally a circular tube of knitting, the reason for this being that before knitting needles, as we know them today, were invented the actual process of knitting was carried out on a frame (see *Frame Knitting*, page 63).

The frames used were of several shapes. Some of them were oblong and others circular. The principle on all frames was the same. A number of pegs were plugged round the edges of the frame, the centre of the frame being open to allow the fabric to pass through it as it was built up on these pegs. The frames varied in size—some of the pegs were thick, for using with heavy yarns, grading down on finer pegs where finer yarns were used. The tubular knitting produced was, as I have said, the foundation of every type of garment.

A tube was used to encase the body, two narrow tubes for the arms, and a smaller tube than that used for the body was knitted for the neck band.

If leg coverings were needed, tubes similar to those used for the arms were made.

Thus we have the simple sweater or the overall type of garment like the knitted hose and doublet of Tudor times. The sleeves were inserted into slits cut in the main part of the garment and the raw edges of the fabric were over stitched together.

If a coat type of garment was required, the centre front of the body tube was cut open and the edges firmly oversewn to prevent fraying of the fabric.

It was from this simple beginning that the shapes of knitted garments as we know them today evolved, and once this principle has been understood a great variety of designs can be knitted.

BERETS

The beret takes its name from the Basque country where it was first knitted. Originally it was knitted much larger than its final size when completed, thoroughly soaked in water pummelled with heavy stones while still

wet (for felting purposes) and finally shaped on a wooden block ready for wear. You will notice that on a genuine beret today there is a little end of wool on the centre top. This is where the beret has been completed, as they are

always knitted in rounds on four needles, the end at the centre marks the final cast-off and finish of the beret itself.

The principle of knitting a beret is to cast on the number of stitches required for it to fit comfortably yet firmly round the head. To do this, measure round the head carefully with a tape measure. Next test out the tension of the yarn being used on the needles selected. Once the number of stitches to the inch has been established, multiply this number by the measurement round the head, thus arriving at the total number of stitches required for the commencement of the beret.

Here is an example for a beret for an average head, made with wool that knits up at a tension of 8 sts. to the in. The head measurement is 21 ins. Multiply the 21 by 8, obtaining 168 sts.

At this point a minor adjustment may be needed, as the beret is decreased either by a circular graded decrease or in sectional decreases; therefore a number of stitches easily divisible into 6 or 8 sections is necessary. In the case of the number 168 we get eight 21-stitch sections.

In order to obtain a firm fitting to the band of the beret it is advisable to use a set of needles one or two sizes finer than those on which the major part of the beret is knitted.

Cast on 168 sts. on to three needles, i.e. 56 on each needle, using the Through the Stitch Method to give the looped edge cast-on.

Work $\frac{1}{2}$ in. on these needles and then knit up a hem to form the head band by knitting together 1 st. from the needle and 1 loop from the cast-on edge all round the 3 needles.

Next work increases evenly round this band. A close fitting beret will only need one inc. to every 3 sts.

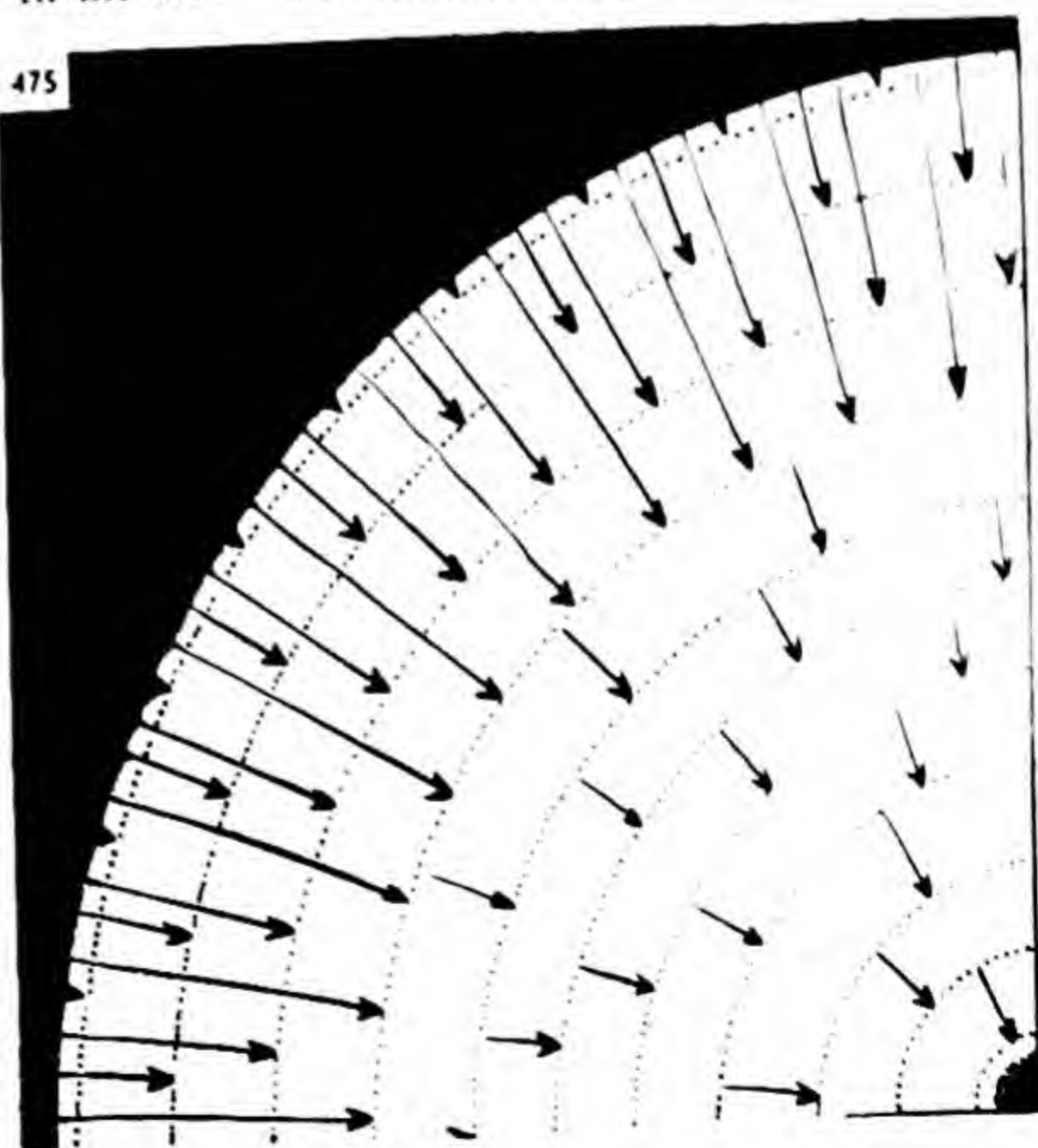
The fuller type, resembling a Tam O'Shanter, will require one inc. in every 2 sts. The inc. are worked on the "m.1" principle and it is advisable to work the inc. row while still using the finer needles.

Now change to the larger needles and work 2 ins. in rounds.

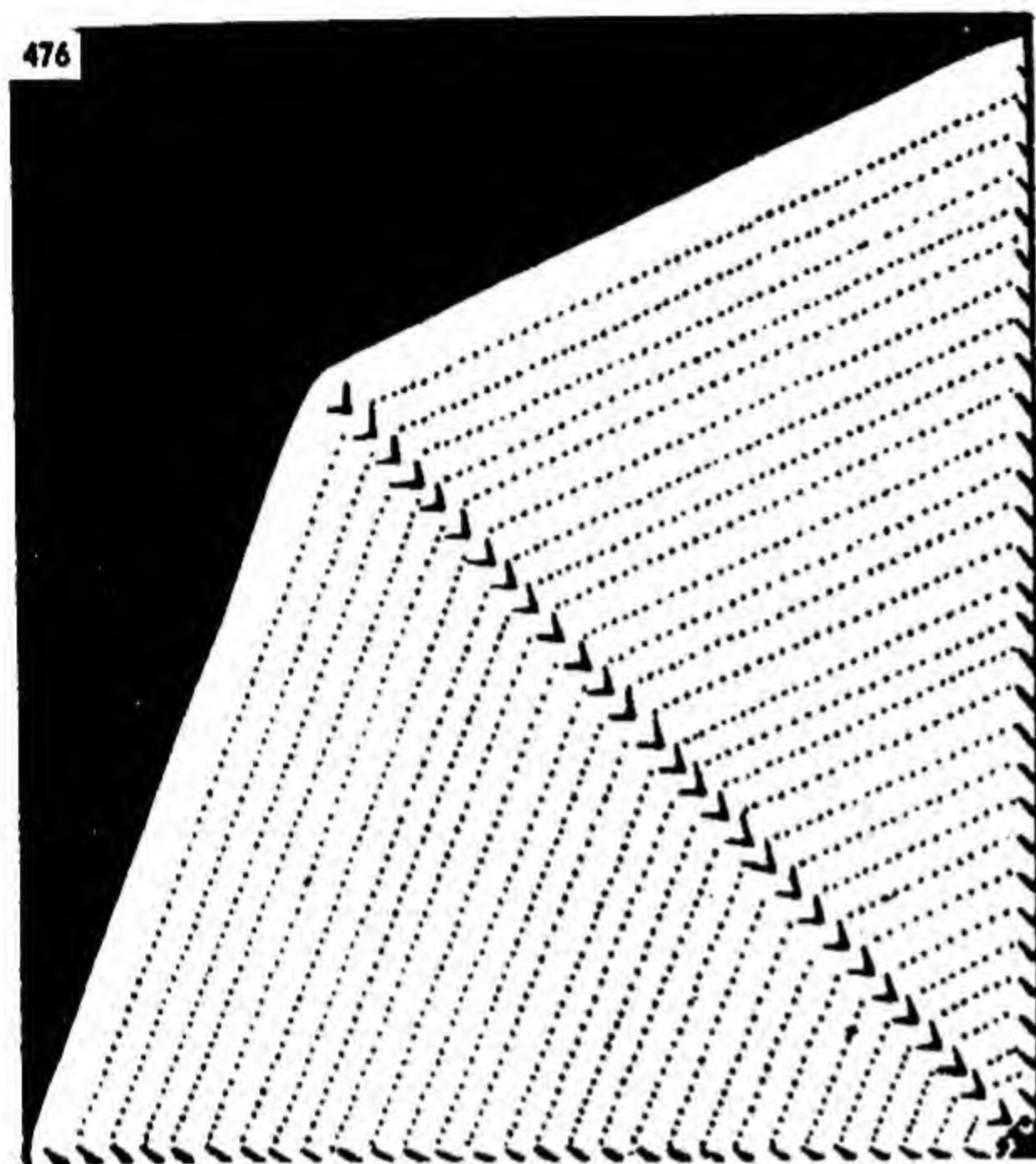
CROWN SHAPING

This may be done by the circular or sectional dec. method, according to the type of beret being designed. The diagrams show the shape of the crown with the decreases clearly marked.

Concentric Design. The diagram (475), which covers 252 sts. in the round (thus working on the basis of the "1 in 2" inc. already referred to) shows the dec. arranged in concentric circles with 5 plain rounds between, these give a perfectly flat circular medallion forming the crown of the beret itself.



476



In the first dec. a 6 st. unit controls the dec. thus giving 42 dec. in all. Therefore a k.4, k.2 tog., in the dec. round.

In the next dec. a 5 st. unit is used, k.3, k.2 tog., being worked all round, thus working off 42 sts. in each dec. round.

Then work a dec. on a 4 st. unit, followed by a dec. on a 3 st. unit, thus bringing the sts. down to 84.

Now move to a series of concentric decreases worked on a 6 st. unit, thus gradually moving down until you have reached the centre of the circle with only 14 sts. remaining in the round.

The wool is broken off and threaded through these stitches, which are drawn up tightly, and then neatly finished off

to hold the centre firm, giving the end of wool already mentioned as being typical of a properly designed beret.

Octagonal Decrease. The alternative shape for the crown is worked on an octagonal decrease, the stitches being worked off on every alternate row, (476).

For this type of crown commence with 248 sts. in the round, thus giving 8 sections of 31 sts. The 31 st. section forms the unit in the octagonal shape, the dec. being graded on every alt. round as follows—

1st round: K.29, k.2

tog.; rep. all round.

2nd round: K.

3rd round: K.28, k.2 tog.; rep. all round.

4th round: K.

5th round: K.27, k.2 tog.; rep. all round.

6th round: K.

Continue decreasing on this octagonal dec. principal until only 8 sts. remain.

Break off wool, thread it through the 8 sts. and finish off as on the medallion shaped crown.

FAIR ISLE

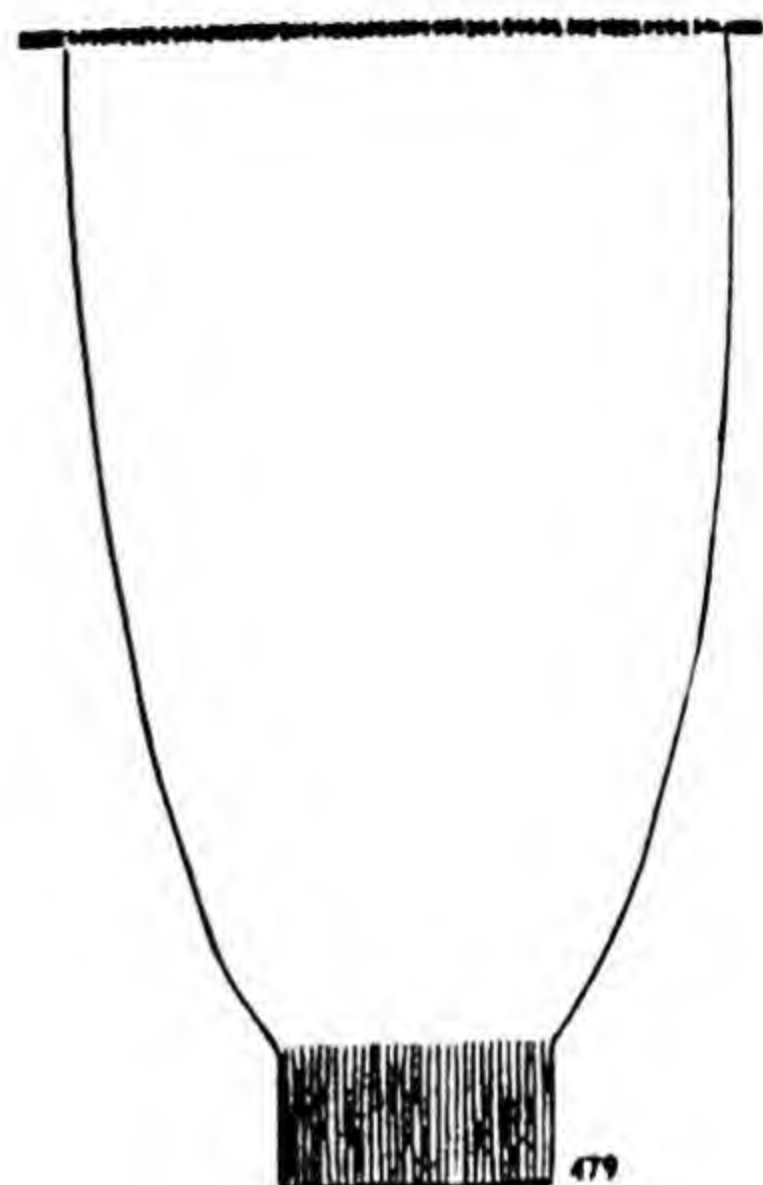
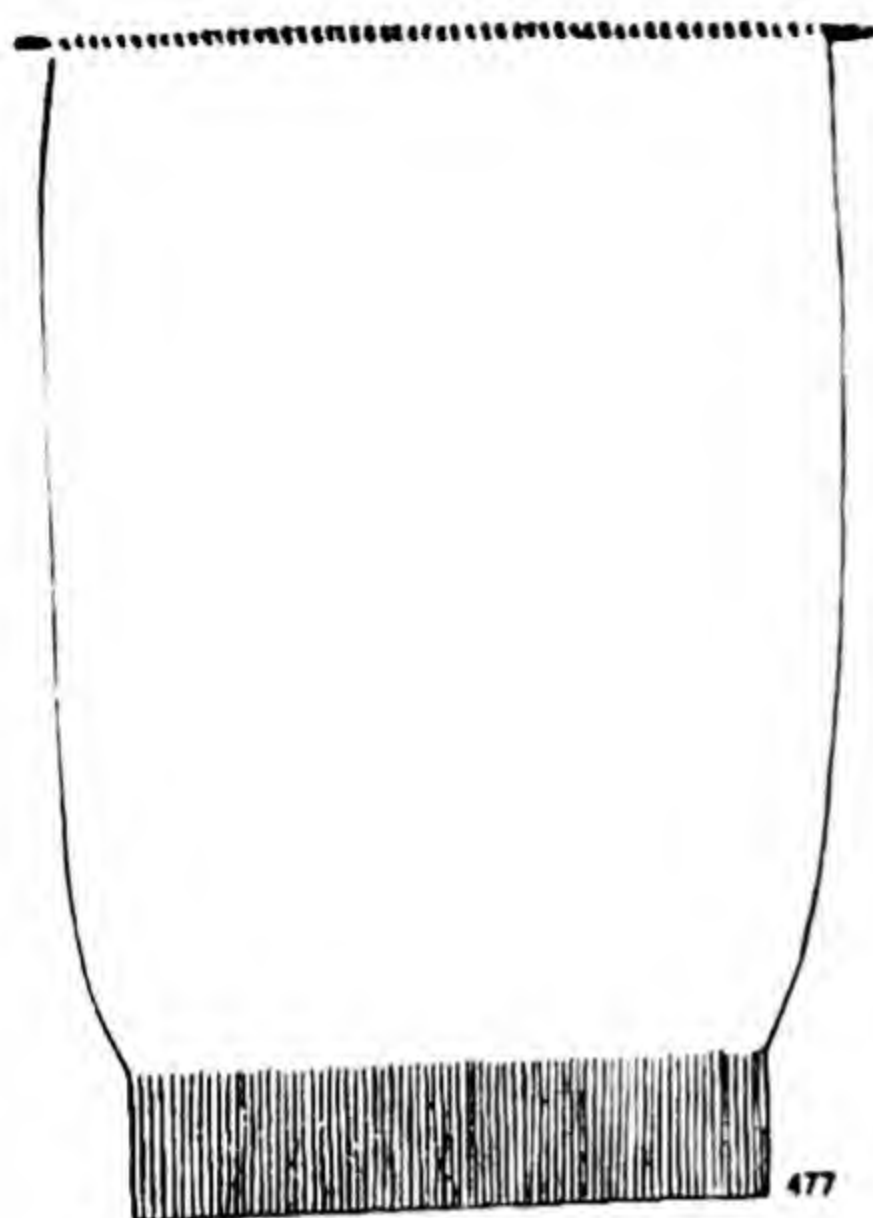
In this type of beret, the concentric method of decrease is used in conjunction with the octagonal method (see page 40).

CARDIGANS

The cardigan has gone through several interesting phases from its inception to the garment as we know it today. Originally it was simply a straight back and two straight fronts

with the neck shape scooped out and two straight sleeves moving into a tight fitting cuff.

The cardigan still retains its original shape when worn by a man, the only



differences are that the armholes and shoulders are shaped and the sleeves graduate from the cuff to the final width at the top and the sleeves are shaped to fit into the armholes.

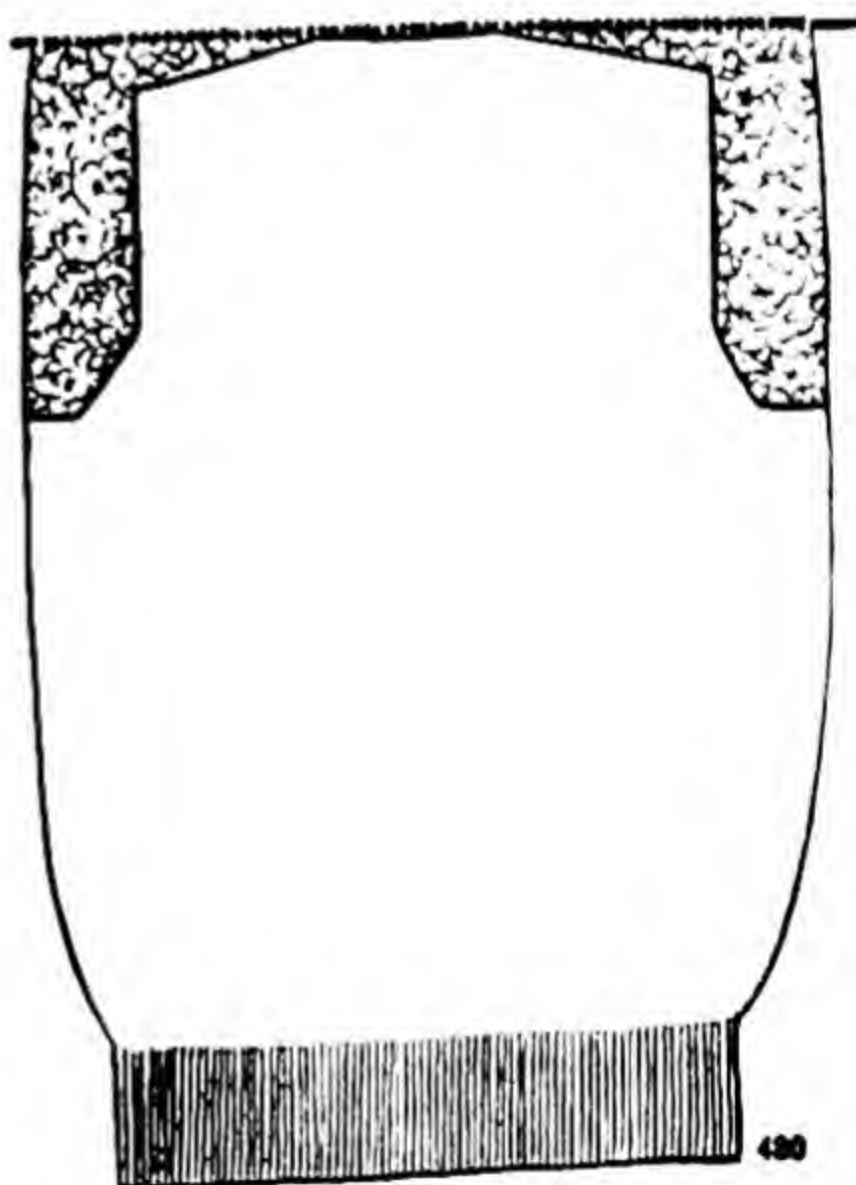
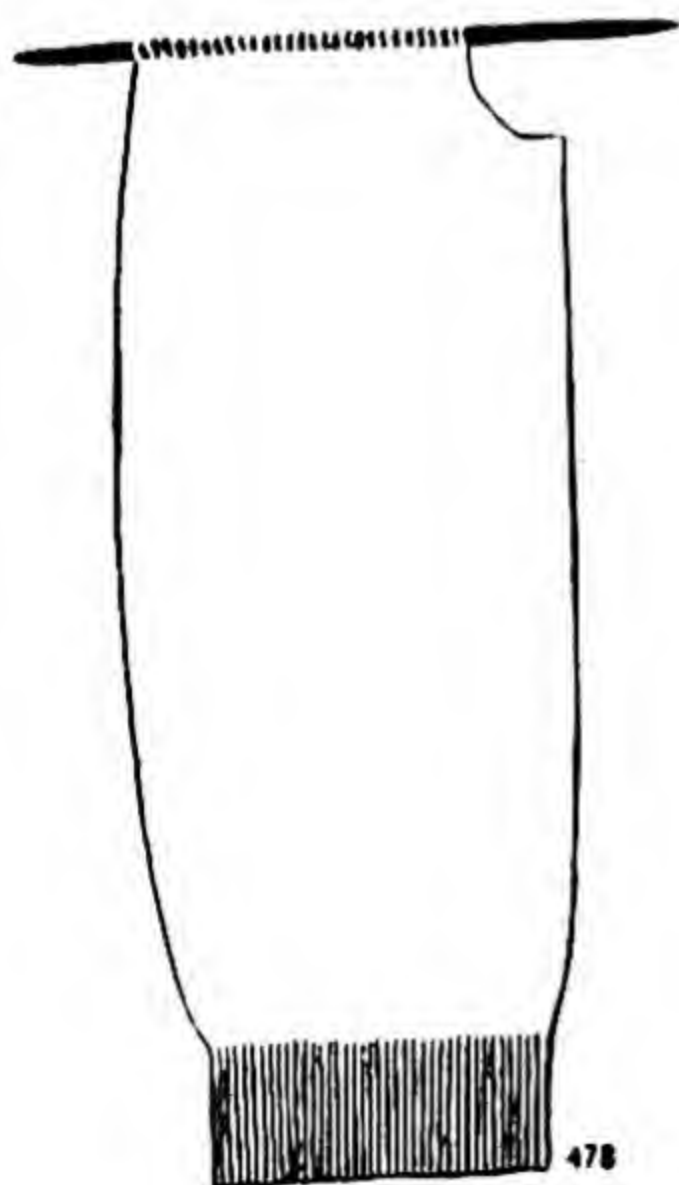
Fashion has also entered the field and the modern woman's classic cardigan is now darted front and back, creating the

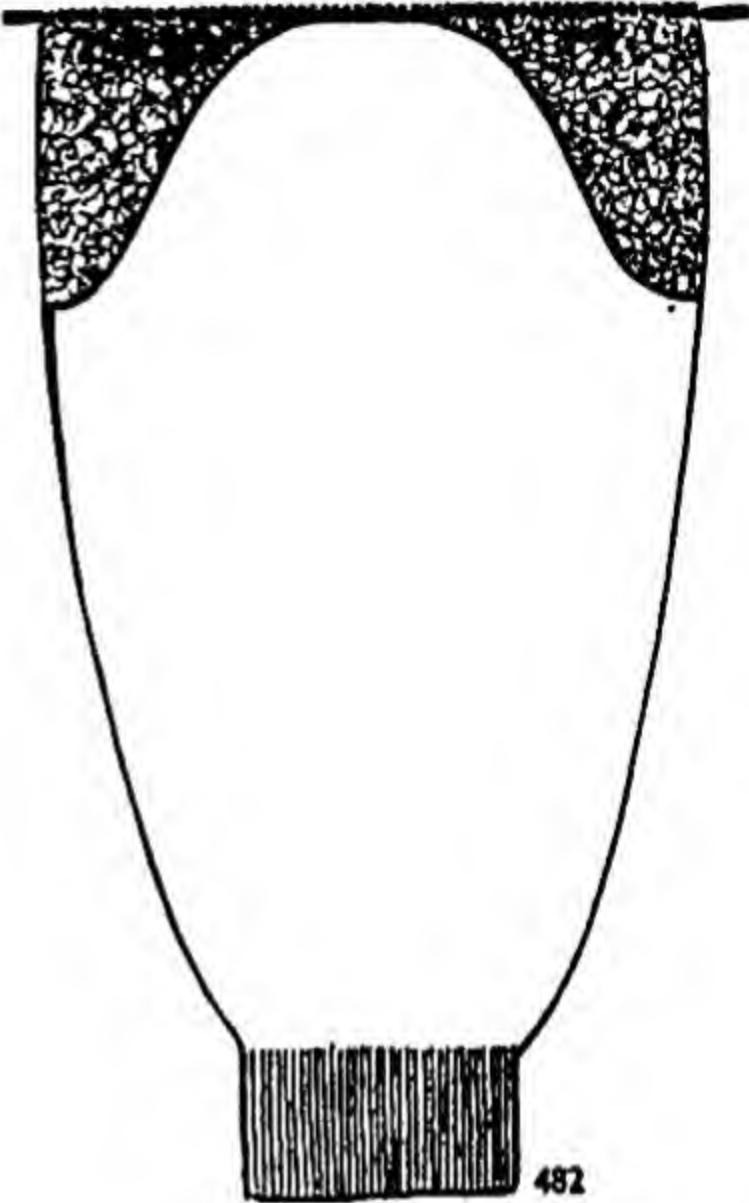
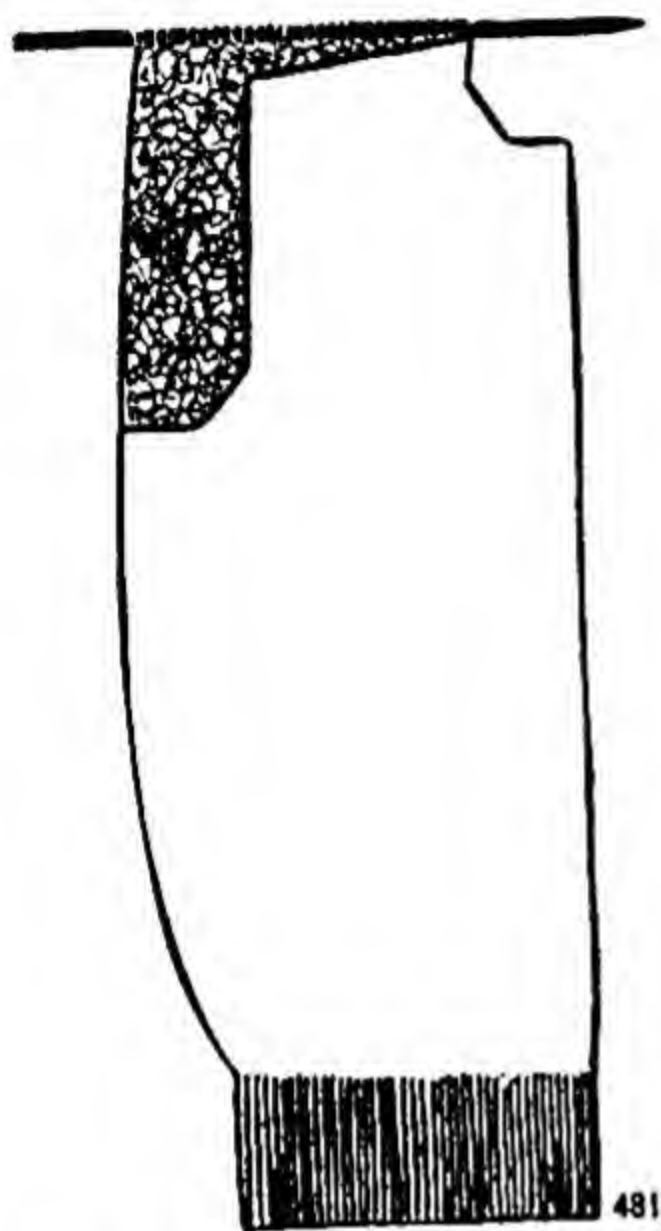
tailored line which has established this garment as a firm favourite for every woman's wardrobe.

BASIC SHAPE

This is shown in the diagrams.

Back of cardigan with ribbing at lower edge (477).





Front of cardigan with neck shaping, ribbing marked at lower edge (478).
Sleeve of cardigan with ribbing at lower edge (479).
The next diagrams show how the basic shape has evolved to the cardigan proper

as we know it today. Back with armhole and shoulder shaping with ribbing (480).
Front with armhole, neck and shoulder shaping, ribbed welt (481).
Sleeve with top shaping (482).

| Size of needle | No. 11 | | | | No. 9 | | | | No. 7 | | | |
|--|------------|------------|------------|------------|------------|------------|------------|------------|-----------------|------------|------------|------------|
| Type of wool | 3-ply | | | | 4-ply | | | | Double Knitting | | | |
| Size of garment | ins. 38 | ins. 40 | ins. 42 | ins. 44 | ins. 38 | ins. 40 | ins. 42 | ins. 44 | ins. 38 | ins. 40 | ins. 42 | ins. 44 |
| Cast on for front ($\frac{1}{2}$ chest measurement less $\frac{1}{4}$ in.) .. | sts. 72 | sts. 76 | sts. 80 | sts. 84 | sts. 59 | sts. 62 | sts. 65 | sts. 68 | sts. 40 | sts. 42 | sts. 44 | sts. 46 |
| Cast on for back ($\frac{1}{2}$ chest measurement) | 152 | 160 | 168 | 176 | 124 | 130 | 136 | 142 | 86 | 90 | 94 | 98 |
| Width after armhole shaping | 116 | 118 | 120 | 122 | 94 | 96 | 98 | 100 | 64 | 66 | 66 | 68 |
| Shoulder | 38 | 39 | 40 | 41 | 31 | 32 | 33 | 34 | 21 | 22 | 23 | 24 |
| Cast on for sleeve .. | 64 | 64 | 66 | 66 | 52 | 54 | 56 | 58 | 36 | 38 | 40 | 42 |
| Sts. above cuff | 72 | 73 | 74 | 75 | 58 | 60 | 62 | 64 | 40 | 42 | 44 | 46 |
| Sts. at widest point on sleeve | 132 | 136 | 140 | 144 | 106 | 110 | 114 | 118 | 74 | 76 | 78 | 80 |

BUTTONHOLES

In the basic shapes, measurements and stitches, no mention of buttonholes has been made because they are knitted in a narrow band of ribbing. These bands are identical for men's and women's cardigans, with the minor difference that for a man they are on the left side and for a woman on the right side of the garment.

To make a band in 3-ply wool, 11 sts. are cast on, the 3 centre sts. being used for the buttonholes.

In 4-ply and double knitting 9 sts. are cast on, the centre 3 being cast off for a buttonhole.

FRONT BANDS

The front bands are generally worked in ribbing, with the finer needles which were used for the ribbing and cuffs of the cardigan. On a 34-in. bust model in 3-ply on No. 11 needles, the ribbing is worked in k.1, p.1 rib with a garter stitch edge, this is a repetition of 2 rows.

1st row: K.2, (p.1, k.1) 4 times, k.1.

2nd row: (K.1, p.1) 5 times, k.1.

Four rows are generally worked before the 1st buttonhole, the buttonhole itself consisting of the simple cast-off and cast-on method (see *Tailor's Buttonhole*, page 28).

Spacing the buttonholes evenly is an easy enough matter. First of all measure the length of the cardigan from the lower edge to the commencement of the neckline. For a low buttoned "V", 4 or 5 buttonholes will be worked; for a high "V" you will need from 9 to 11 buttonholes; for a round neck from 11 to 13 buttonholes.

Having decided on the number of buttonholes, multiply the length of the front band up to the neck opening by the number of rows in the tension of the ribbing. If the ribbing is worked on size 13 needles in 3-ply wool, you will have a tension of 11 rows to the in. On a low "V" with 4 ins. of ribbing there will be 44 rows.

Four rows are worked before the 1st buttonhole, thus there are 40 rows in which the buttonholes have to be worked. This means that there must be a buttonhole against every 10 rows of ribbing, thus 8 rows of ribbing are worked between each buttonhole until the 4 buttonholes have been completed. You will see that by applying this mathematical principle to the front band it is a simple enough process to place the buttonholes correctly.

MAN'S CARDIGAN

The average measurements for a Man's Cardigan are given below in four sizes.

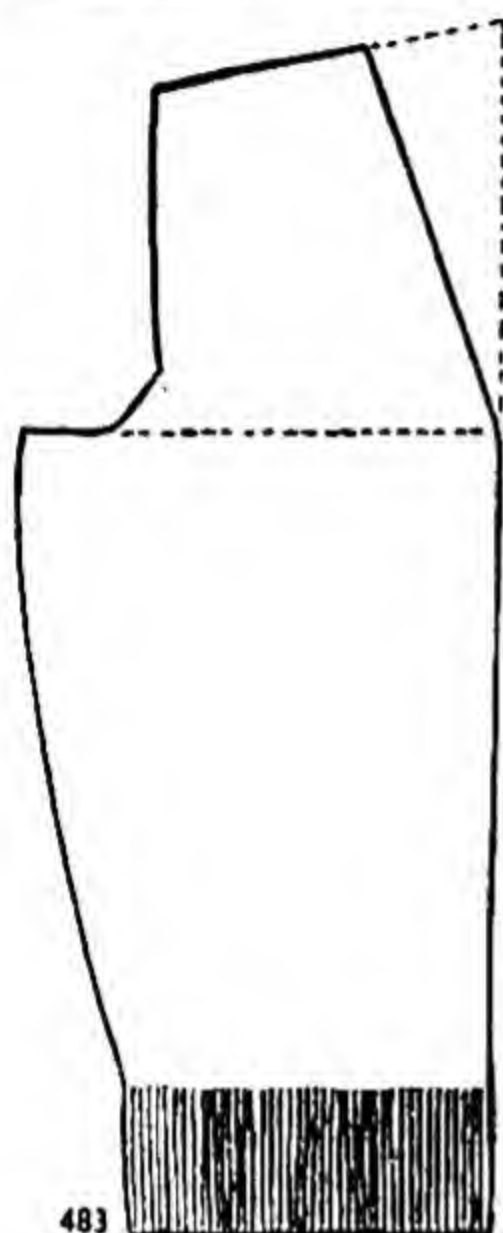
| | ins. 38 | ins. 40 | ins. 42 | ins. 44 |
|---|------------|------------|------------|------------|
| Chest | | | | |
| Length from top of shoulder to lower edge | 23½ | 23½ | 24 | 24½ |
| Depth of armhole | 8½ | 8½ | 9 | 9½ |
| Width across back of shoulders | 14½ | 14½ | 15 | 15½ |
| Width of shoulder | 4½ | 4½ | 5 | 5½ |
| Sleeve seam from wrist to underarm | 18 | 18½ | 18½ | 18½ |
| Length of sleeve from wrist to shoulder | 23½ | 23½ | 24 | 24½ |
| Width of sleeve at wrist above cuff | 9 | 9½ | 9½ | 9½ |
| Sleeve at widest point | 16½ | 17 | 17½ | 18 |

With the aid of the table of measurements, coupled with the tension of the fabric used for the cardigan, it is a comparatively simple matter to arrive at the number of stitches for each point in the work as it proceeds.

The table on page 244 gives the number of stitches and size of needles for knitting a man's cardigan in various types of wool.

NECKLINES

Three types of neckline are generally used on knitted cardigans.



High "V" Neck. This is the neckline which is usually found on most classic designs, it is formed by a diagonal line at the front edge, lining up with the commencement of the armhole shaping and finishing at the shoulder shaping at the front. The diagonal line is worked by a graduated number of decreases, the method "k.2 tog." being used throughout. Diagram (483) shows the "V" neck shaping.

In order to arrive at the number of decreases to be made first decide the number of stitches for the shoulder line. This number is always approximately one third of the total number of stitches across the back when the armhole shaping has been completed. Hence, if the back is 99 stitches wide after the armhole decreasing, 33 stitches will be used for each shoulder, the centre 33 forming the back of the neck.

To arrive at the number of decreases needed on the front for the "V" neck, first of all subtract from the total number on the front (prior to the armhole shaping), the number of stitches lost by the cast-off and decreases in the armhole shaping. For instance, if the

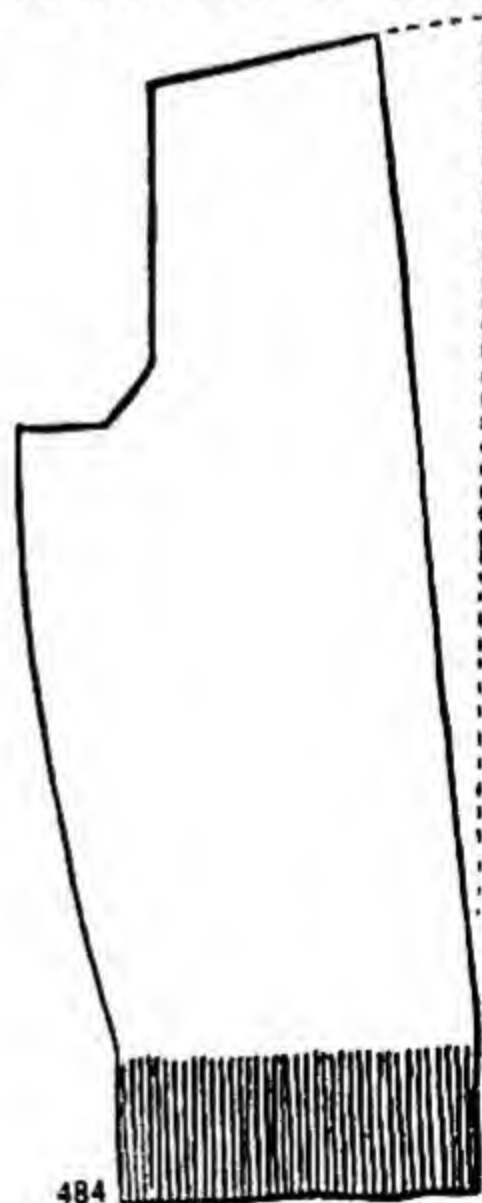
total number of sts. across the front, immediately prior to the armhole shaping, is 68, and 16 sts. are lost in the armhole shaping; 68 minus 16 gives 52 sts. The number required for the shoulder shaping will be 36, as there will be approximately 108 across the back after the armhole shaping has been completed. Subtract 36 from 52=16.

It is known that the row tension of 3-ply on No. 11 needles is 10 rows to the in. The depth of the armhole is 7 ins. This gives 70 rows. Now divide the 70 by 16 and it will be found that to dec. on the front edge on the 1st and every following 4th row we cover 61 rows, thus leaving 9 rows to be worked straight before reaching the shoulder shaping.

The above calculations are based on a 34-in. bust size cardigan.

Once this principle has been understood it is a simple matter by mathematical calculation to work out the neck shaping for any size of cardigan in any ply of wool.

Low "V". The second type of neckline is a low "V" which has a diagonal shaping which starts from the top of the ribbing to the shoulder shaping (484).



Working on a 34-in. cardigan in 3-ply with No. 11 needles, total length of the cardigan from the top of the ribbing to the shoulder shaping is 16 ins., that is 160 rows. Divide the rows by 16 (the number of decreases to be worked on the diagonal slope) and the answer is 10, therefore the decreases are worked on the 1st row after the ribbing and every following 10th row, covering 151 rows and allowing 9 rows straight after the last dec.

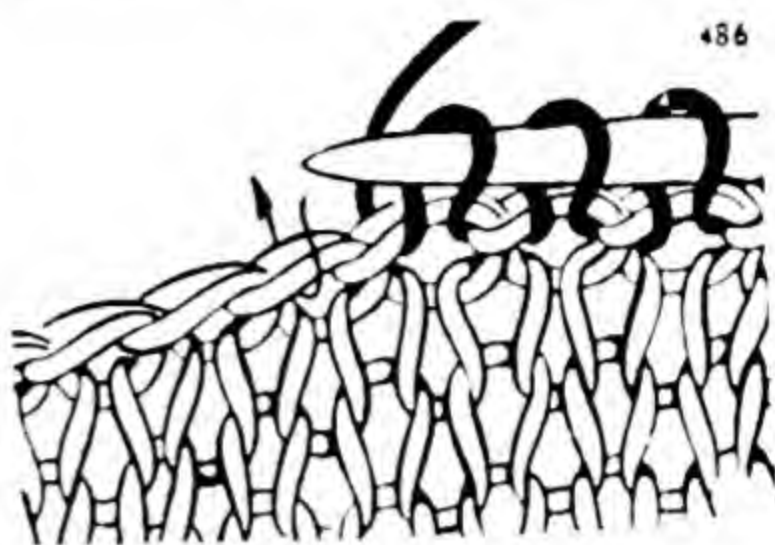
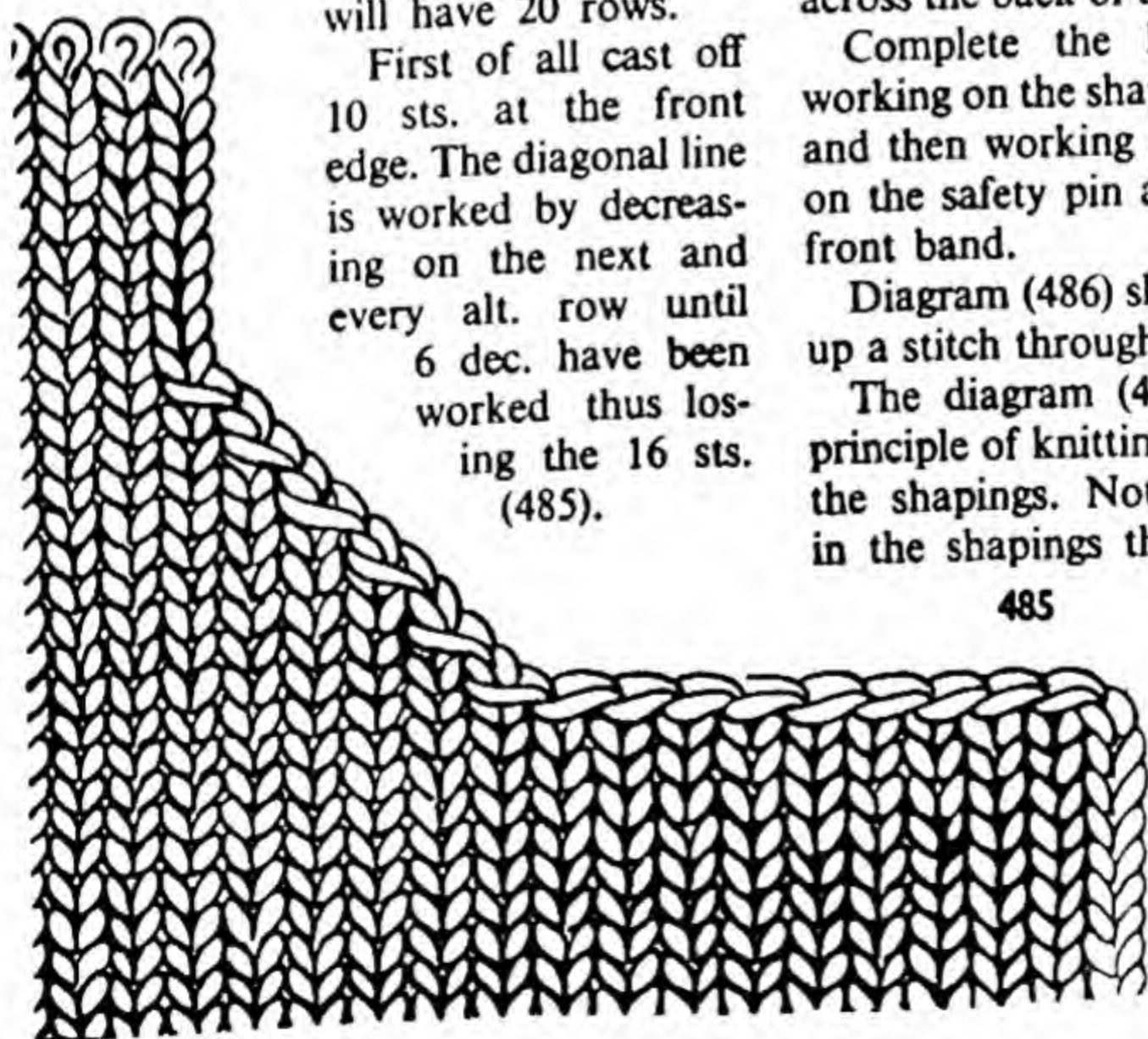
Round Neckline. This type of neck is the classic line buttoning up to the neck, a garment with this fastening sometimes being referred to as a "jumper cardigan."

The principle here is to cast off a number of stitches at the front edge, work the diagonal decreases and then work a vertical line up to the shoulder shaping at the front.

The neck shaping is commenced 2 ins. below the shoulder shaping.

Working on a 34-inch bust cardigan on size 11 needles in 3-ply wool as for "V"-necked cardigans. The 2 inches allowed for the neck will have 20 rows.

First of all cast off 10 sts. at the front edge. The diagonal line is worked by decreasing on the next and every alt. row until 6 dec. have been worked thus losing the 16 sts. (485).



The cast off and dec. action will have covered 12 rows, thus leaving 8 rows to be worked straight for the vertical line which completes the neck shaping.

Neckband. When working the round neck cardigan it is advisable to leave the stitches at the top of the 2 front bands on safety pins or stitch-holders, these will be needed when knitting up the neckband.

To knit up the neckband, first of all work in rib across the 1st group of sts. at the top of the right front band. Next k. up the sts. required for the neckband itself, working 1 st. for every cast-off st. along the front edge, 1 st. for every dec. on the diagonal shaped portion, 1 st. for every row on the vertical straight portion and 1 st. for every cast off st. across the back of the neck.

Complete the knitted up sts. by working on the shaped portion as before and then working in rib across the sts. on the safety pin at the top of the left front band.

Diagram (486) shows you how to knit up a stitch through the cast off stitches.

The diagram (487) shows the same principle of knitting up a stitch through the shapings. Notice particularly that in the shapings there is a long and a

short stitch on the edge. Always knit up through the short stitch, this avoids the holes that so many knitters get in knitting up this part of the neckband.

485

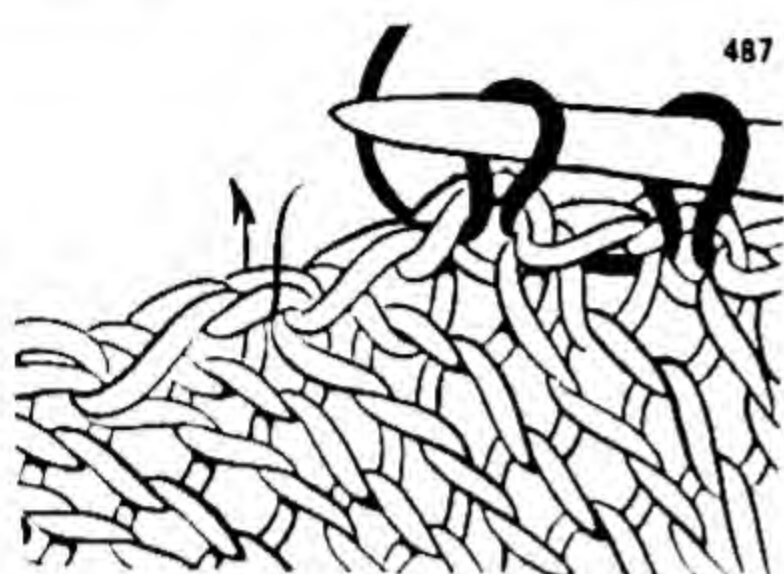


Diagram (488) shows a stitch being knitted up through the vertical part of the neck shaping. It is important here always to knit up the stitches through the same row of stitches in the vertical portion of the shaping, thus giving an even line of knitted up stitches in this portion of the neckband.



NEEDLES

In the tables of the number of stitches required, only one size of needle for each type of wool has been given. This needle size is the one on which the main fabric of the garment is knitted. The ribbing at the lower edge, cuffs and on the front band is always worked on a needle two sizes finer than the one on which the bulk of the fabric has been knitted. Thus with 3-ply use a No. 13 needle for the ribbing, with 4-ply a No. 11 needle and with double knitting a No. 9 needle.

The needle selected is the one which, from long experience, has proved to be the most suitable size

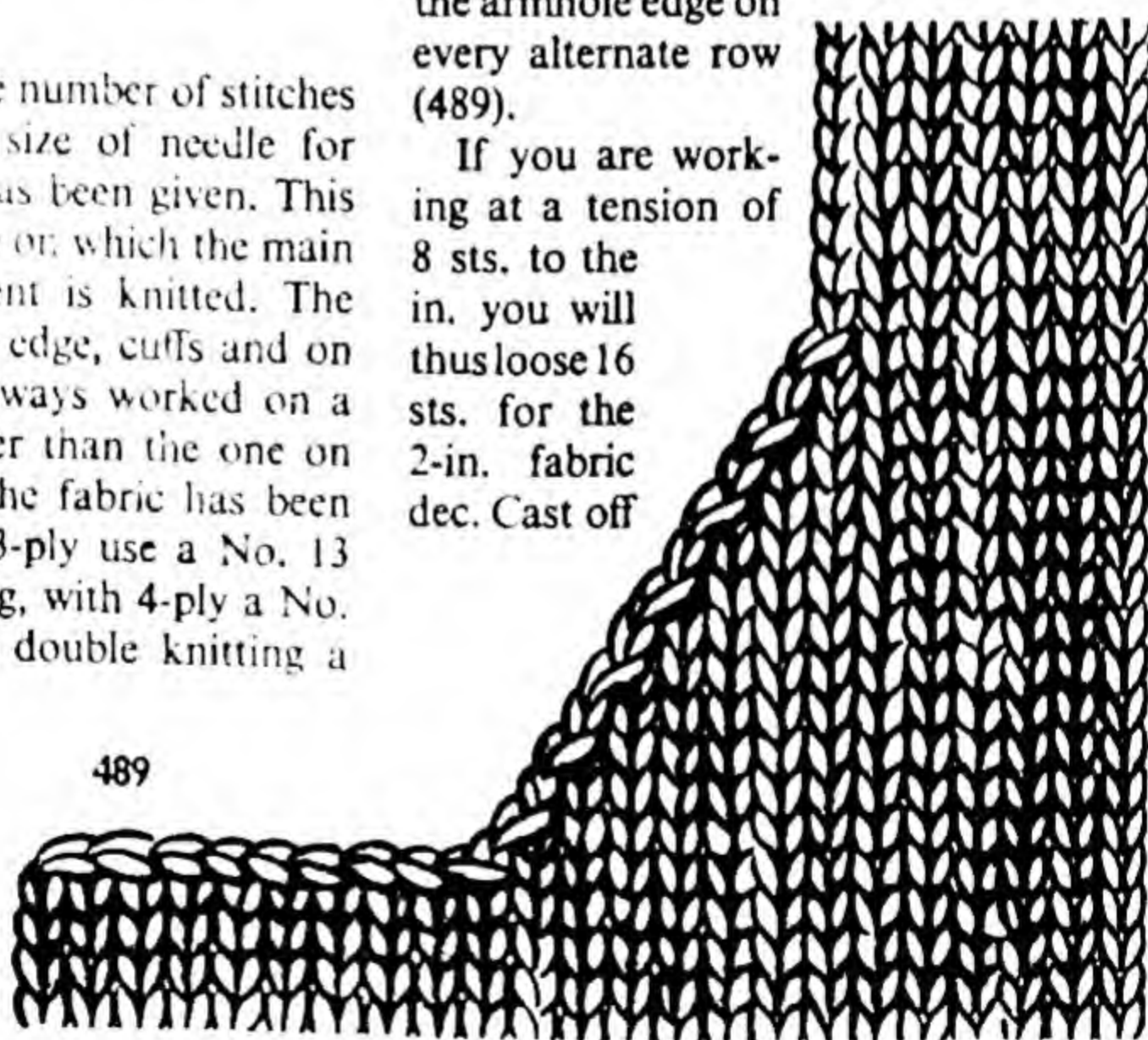
for that type of wool. If however you prefer to use a slightly coarser or finer needle, it is a comparatively easy matter to work out the number of stitches at each point, by first of all establishing the tension of the fabric with the needles and wool you are using, then multiplying the various measurements given by the number of stitches to the inch on the tension obtained.

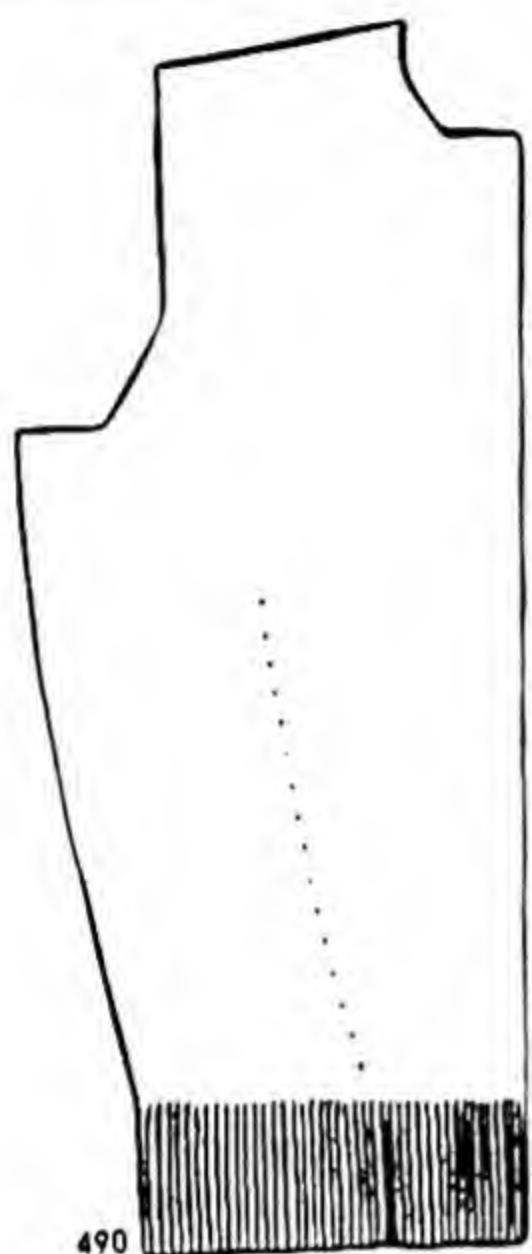
SHAPINGS

The shaping of these garments can be carried out in either of two ways. They can be placed at the sides, being graduated from just above the ribbing to 2 ins. below the armhole shaping. Or worked into darts, the first dart increase being worked approximately 3 ins. from the front edge on the fronts and at each side of a 3- or 5-stitch panel at the centre back.

Armhole Shaping. The armhole shaping is worked on the principle of a 2 in. decrease in the fabric. This decrease is worked by a simple cast-off followed by graduated decreases on a "k.2 tog." principle worked at the armhole edge on every alternate row (489).

If you are working at a tension of 8 sts. to the in. you will thus lose 16 sts. for the 2-in. fabric dec. Cast off





9 sts. on the first row of the armhole shaping, then work the k.2 tog., dec. on every alt. row until 7 dec. in all have been worked, thus losing the 16 sts.

Armhole shapings on the back are worked in exactly the same way but in this case they are worked at both sides of the fabric instead of at the one side as on a front.

Dart Shaping. Diagram (490) shows the front marked out with dart shapings. Notice how the dart shapings move outwards one stitch from the front edge as each increase is worked, this movement gives a tailored fit to the finished garment.

Shoulder Shaping. Shoulder shapings on cardigans are worked by a series of graded "cast-offs," creating the effect of a diagonal line on the shoulder when the cardigan is made up. To obtain the number of stitches for the graded cast-off, take the total number of stitches and divide this number by 3.

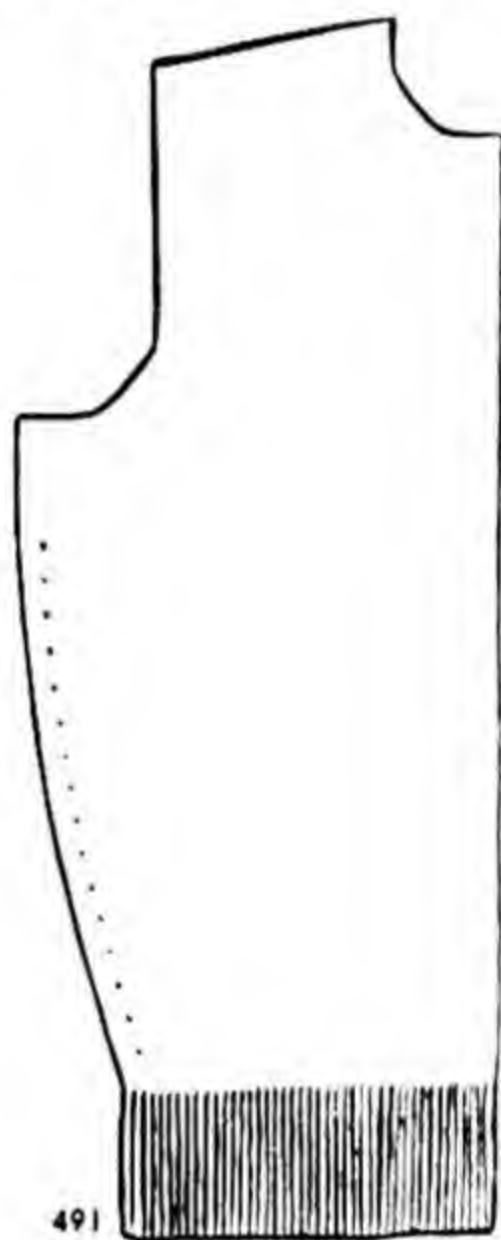
If you have 33 sts. the shoulder will be cast off in a series of 3 groups of 11 sts., commencing at the armhole edge.

Work the cast-off on every alt. row so that the shoulder moves from the armhole edge in a graduated line to the neck edge of the garment.

If you have a number of stitches that is not divisible by 3 in equal proportions, for example 35, your 3 groups of cast-off sts. will be 11, 12, 12. By a simple adjustment of sts. in each cast-off group you can easily arrive at the number of sts. to be cast off for any type of shoulder.

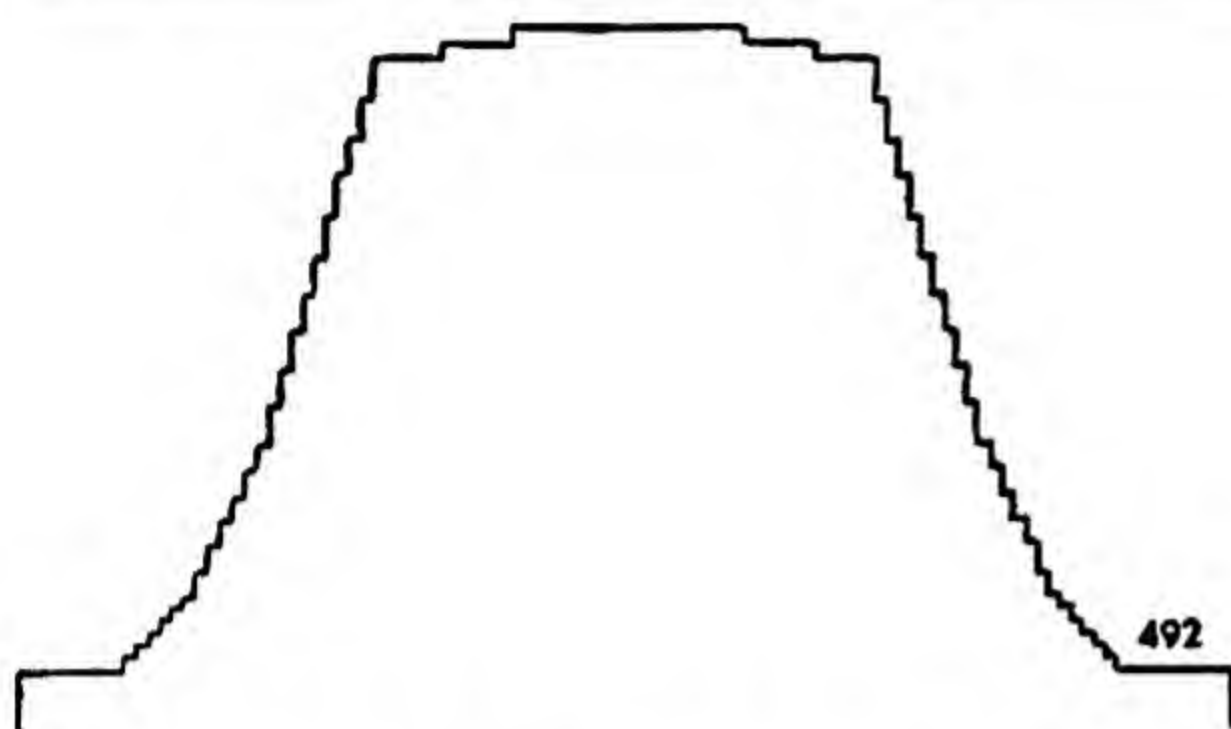
Side Shapings. Diagram (491) shows how the side shapings are placed, these being worked by a simple increase.

When working the side increases on the back it is advisable to place the shapings so that they fall between the increase rows on the front, as this avoids any bulkiness in the side seam of the finished garment.



Sleeve Shaping, Top. The principle here is a cast-off followed by graduated decreases, creating the appearance of a curved top to the sleeve itself (492).

The average depth of a sleeve top is $5\frac{1}{2}$ ins. At the top of the sleeve (the



widest point) for the cardigan for a 34-in. bust model in 3-ply wool, made on size 11 needles, there will be approximately 104 sts., and 55 rows in the shaping.

Commence by casting off the same number of sts. as were cast off at the armhole shaping. Now dec. at both ends of every row until 6 sets of dec. have been worked (12 sts. being lost in all).

Proceed to dec. on every alt. row until 6 more sets of decs. have been worked (thus another 12 sts. are lost).

There are now 35 rows left for completing the shaping. Ten sets of dec. are worked on every following 3rd row from the previous dec., thus covering another 30 rows.

Now cast off approximately 6 sts. at the beg. of the next 4 rows, finally casting off the remaining sts.

If the mathematical sequence of graduated decreases have been understood you will realize it is a simple matter to adapt this principle to any ply of wool.

Sleeve, Raglan. The principle for the raglan sleeve fitting is graduated diagonal shapings from the commencement of the armhole to the shoulder on the fronts and back, and graduated sleeve tops moving in harmony with the raglan shaping on the fronts and back of the cardigan.

Armhole. The shaping is a matter of pure mathematics. A raglan armhole is



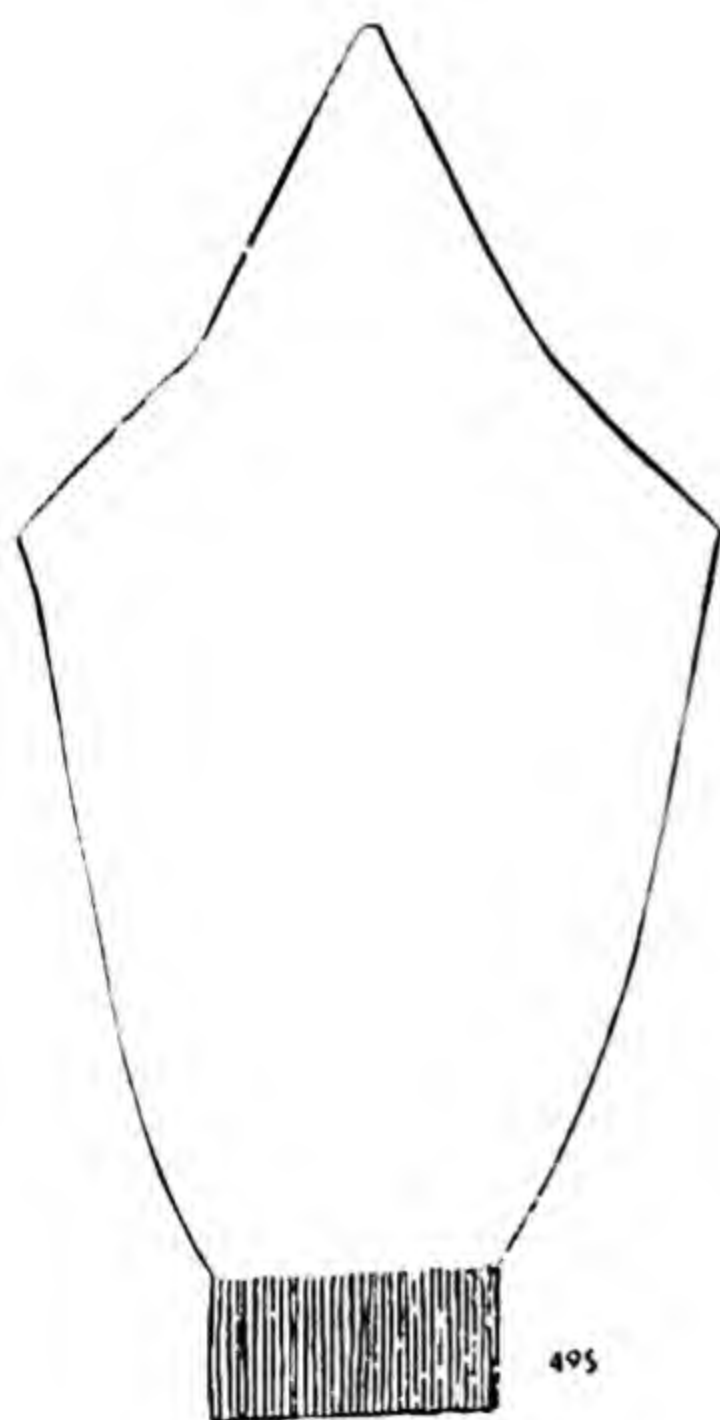
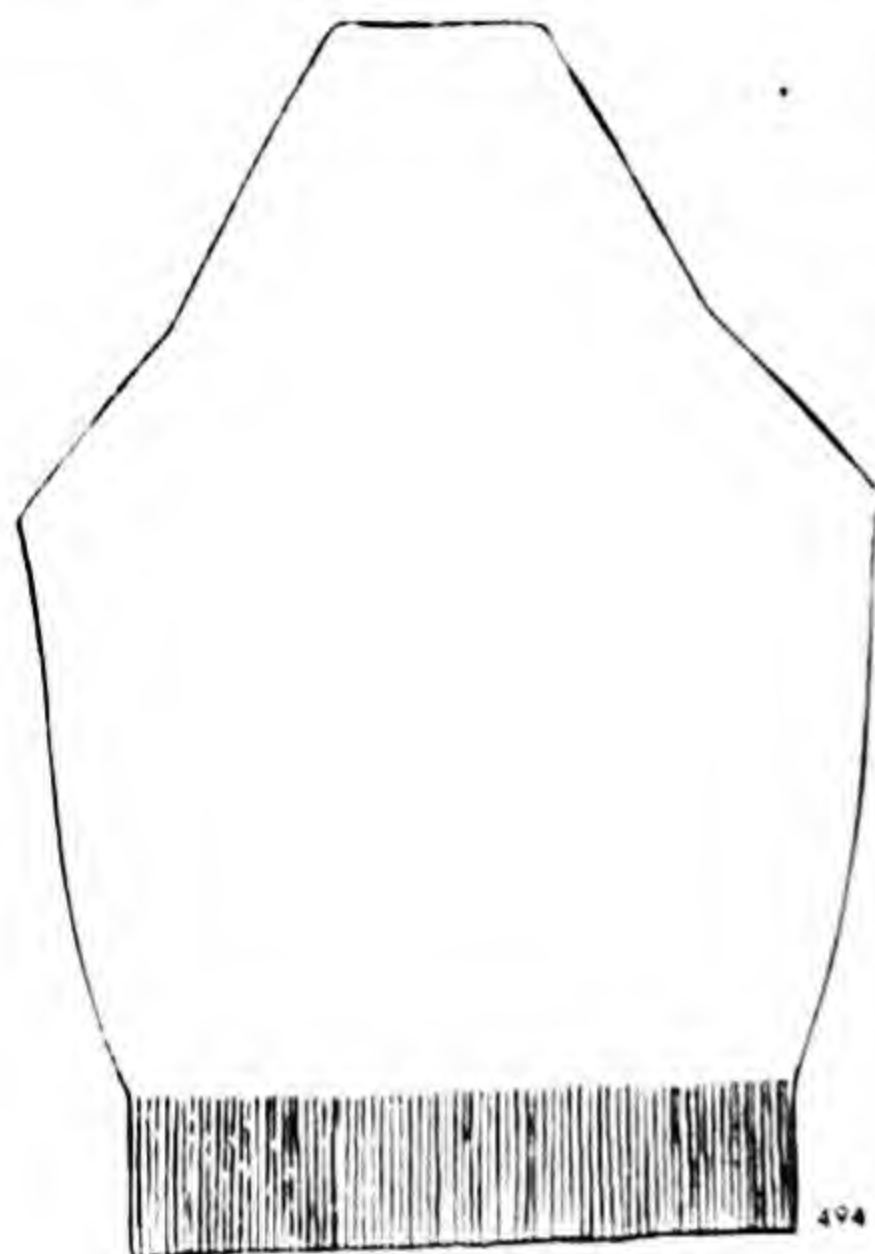
usually slightly deeper than an ordinary armhole. This means that the measurement from the commencement of the armhole shaping to the shoulder, for a 34-in. bust cardigan, will be 8 ins. instead of 7 ins. Thus there are 80 rows in which to work the diagonal line.

Working on the front of a 34-in. bust model (493) in which there are 68 sts. before commencing the "V" neck and raglan shaping, 16 sts. will be lost in the diagonal line forming the neck shaping. This means that 52 sts. must be lost in the diagonal for the raglan line.

To do this dec. on every row until 24 dec. have been worked, thus leaving 56 rows.

Now dec. on every alt. row until all the sts. are worked off, thus covering another 56 rows of the 80 rows needed for the depth of the armhole.

The same principle applies on the back (494).



Sleeve Tops. The top of the sleeve at the widest point will have approximately 104 sts. These are decreased on the same principle as on the front and back until all the sts. are worked off, thus covering 80 rows, giving matching diagonals on the sleeve top, front and back shaping of the cardigan (495).

A common practise when working raglan shapings is to k. the 1st st. on every row of the shaping, working the dec. inside this st. When the garment is made up, this k. st. forms an attractive ridge emphasizing the diagonal line of the shaping.

WOMAN'S CARDIGAN

The table of measurements given below shows sizes for garments to fit the average figures.

| | ins. | ins. | ins. | ins. | ins. |
|--|------|------|------|------|------|
| Bust | 34 | 36 | 38 | 40 | 42 |
| Length from top of shoulder to lower edge .. | 22 | 22 | 22½ | 22½ | 22½ |
| Depth of arm-hole | 7 | 7½ | 7½ | 7½ | 7½ |
| Width across back of shoulders .. | 14 | 14 | 14½ | 14½ | 14½ |
| Width of shoulder .. | 4½ | 4½ | 4½ | 4½ | 5 |
| Sleeve seam from wrist to underarm .. | 18 | 18 | 18 | 18 | 18 |
| Length of sleeve from wrist to shoulder .. | 23 | 23 | 23½ | 23½ | 23½ |
| Width of sleeve at wrist above cuff | 8 | 8 | 8½ | 8½ | 8½ |
| Sleeve at widest point | 13 | 13 | 13½ | 13½ | 14 |

The table shown on page 252 gives the number of stitches and size of needles required for knitting a woman's cardigan in various types of wool.

| Size of Needle .. | No. 11 | | | | | No. 9 | | | | | No. 7 | | | | |
|---|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|-----------------|---------|---------|---------|---------|
| Type of wool .. | 3-ply | | | | | 4-ply | | | | | Double Knitting | | | | |
| Size of garment .. | ins. 34 | ins. 36 | ins. 38 | ins. 40 | ins. 42 | ins. 34 | ins. 36 | ins. 38 | ins. 40 | ins. 42 | ins. 34 | ins. 36 | ins. 38 | ins. 40 | ins. 42 |
| Cast on for front ($\frac{1}{2}$ bust measurement less $\frac{1}{2}$ in.) .. | sts. 64 | sts. 68 | sts. 72 | sts. 76 | sts. 80 | sts. 51 | sts. 55 | sts. 58 | sts. 62 | sts. 65 | sts. 44 | sts. 47 | sts. 49 | sts. 52 | sts. 55 |
| Cast on for back ($\frac{1}{2}$ bust measurement) | 136 | 144 | 152 | 160 | 168 | 110 | 117 | 123 | 130 | 137 | 93 | 99 | 105 | 110 | 116 |
| Width after armhole shaping .. | 112 | 112 | 114 | 114 | 116 | 91 | 91 | 93 | 93 | 94 | 77 | 77 | 78 | 78 | 80 |
| Shoulder .. | 36 | 36 | 38 | 38 | 40 | 29 | 29 | 31 | 31 | 33 | 25 | 25 | 26 | 26 | 27 |
| Cast on for sleeve | 58 | 58 | 60 | 60 | 62 | 48 | 48 | 50 | 50 | 52 | 40 | 40 | 42 | 42 | 44 |
| Sts. above cuff .. | 64 | 64 | 66 | 66 | 68 | 52 | 52 | 54 | 54 | 55 | 44 | 44 | 45 | 45 | 47 |
| Sts. at widest point on sleeve .. | 104 | 104 | 108 | 108 | 112 | 84 | 84 | 87 | 87 | 91 | 71 | 71 | 74 | 74 | 77 |

GLOVES

The traditional way of knitting gloves is to work in rounds, using 4 or 5 needles. The hand portion of the glove is actually a piece of circular knitting with a gusset shaping for the thumb.

The thumb and fingers are also pieces of circular knitting shaped off at the top to fit the thumb and fingers.

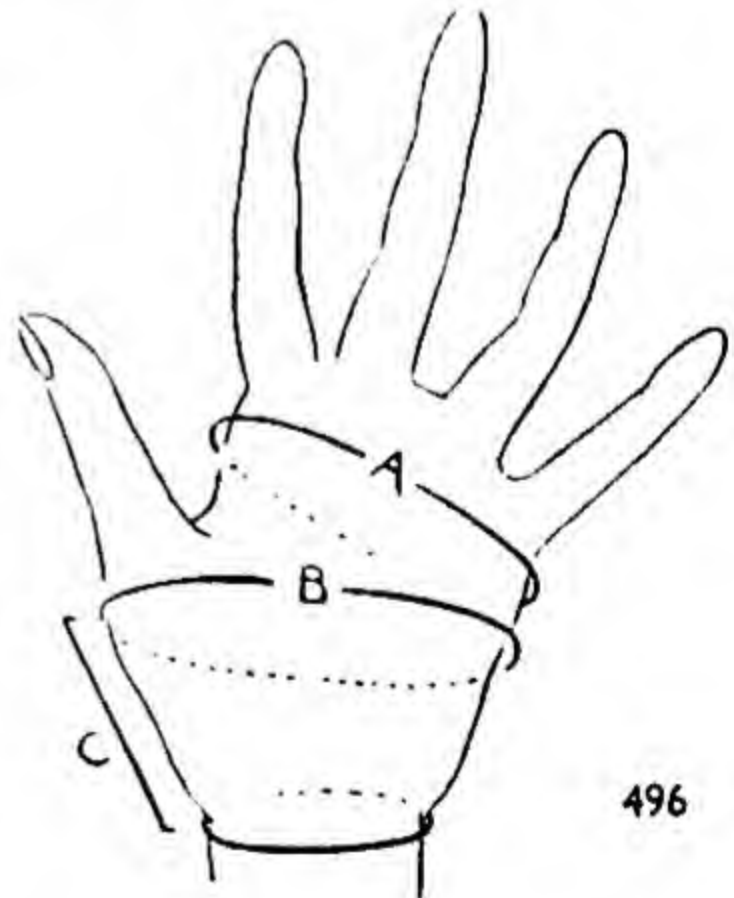
All types of yarn, cotton, silk or wool can be used for gloves. It is essential however that fine needles should be used, as a firm fabric must be produced, even if it is in a lacy pattern in cotton or silk; this enables the glove to retain its shape in wear and wash.

In order to knit a pair of gloves to the right size it is essential to take the measurements from your own hand. Diagram (496) shows you quite clearly how these measurements are taken.

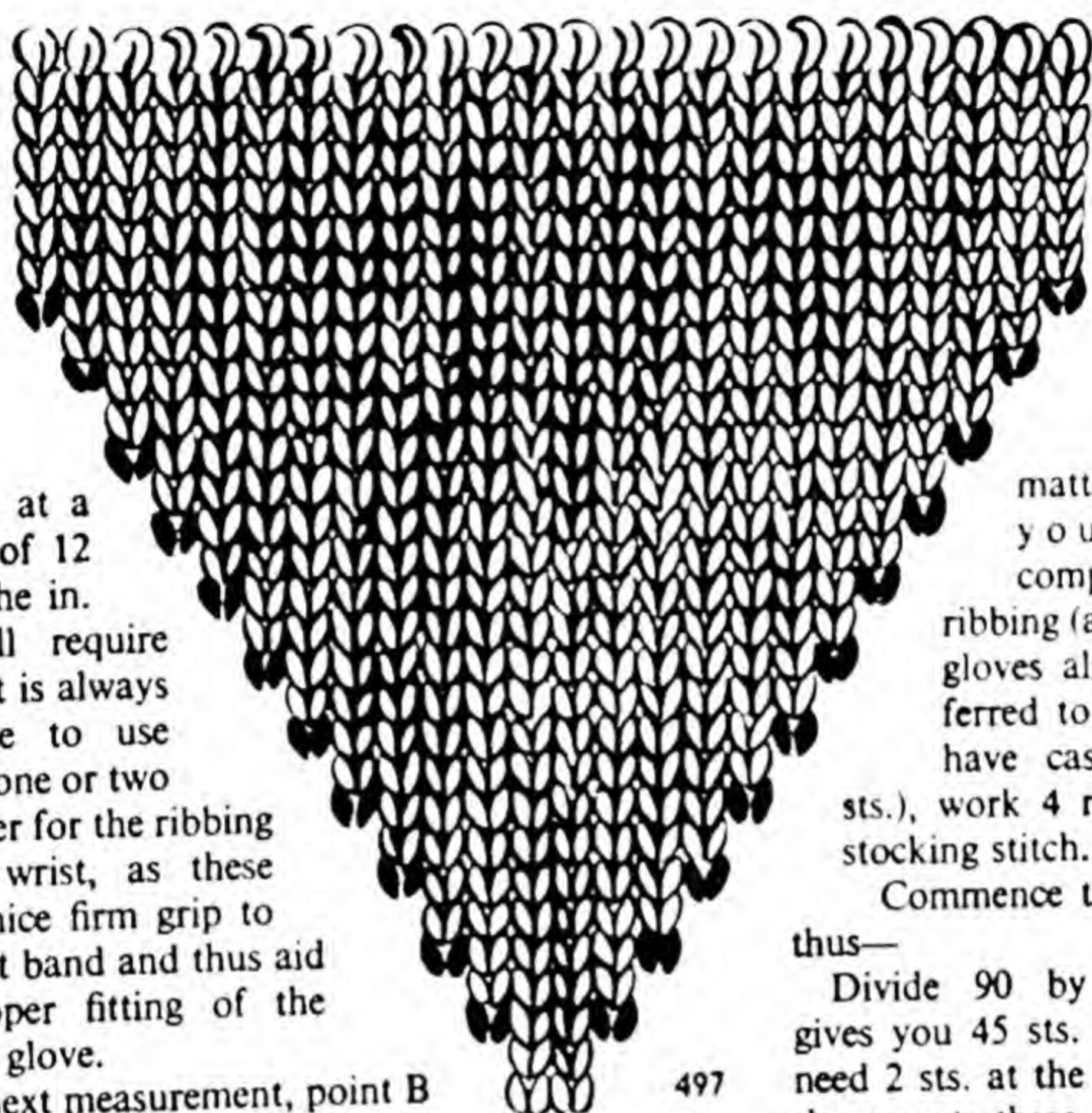
It is important to remember that the controlling measurement will be the width round the top of the hand at a point between the beginning of thumb and beginning of the fingers. This line is marked A on the measurement chart. Once you have obtained this measure-

ment, it is a simple matter to arrive at the number of stitches to cast on. Check the tension by knitting a small square with the particular type of yarn you are using on the needles on which you are going to knit the gloves. Multiply the number of stitches to the inch by the hand measurement to get the total required.

For a 6 $\frac{1}{2}$ size glove the measurement round the hand is 7 $\frac{1}{2}$ ins. If you are



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working at a tension of 12 sts. to the in. you will require 90 sts. It is always advisable to use needles one or two sizes finer for the ribbing at the wrist, as these give a nice firm grip to the wrist band and thus aid the proper fitting of the finished glove.

The next measurement, point B on the diagram, is round the hand at the base of the thumb, as this will give the extra stitches required in the thumb gusset. For a size $6\frac{1}{2}$, the measurement here is $9\frac{1}{4}$ ins., $1\frac{1}{4}$ in. more than the first measurement (the width round the hand). On a 12 st. tension this would give you 21 sts. As an even number is needed for the thumb increases add 22 sts. The thumb gusset is worked in graded inc., therefore, there will be 11 sets of inc. in the gusset.

Now measure the length of the thumb gusset, point C on the chart. This is approximately 2 ins. for a $6\frac{1}{2}$ size glove. If your tension is 14 rows to the in., as it probably will be on a 12 st. tension, this means there will be 28 rounds in which to work the 11 sets of increases. Therefore, the inc. are worked on every alt. round for 22 rounds. Work 6 rounds after the last set of inc., thus completing the gusset base for the thumb.

Placing and Working the Gusset. The placing of the gusset is a very simple

matter. When you have completed the ribbing (and in the gloves already referred to you will have cast on 90 sts.), work 4 rounds in stocking stitch.

Commence the gusset thus—

Divide 90 by 2; this gives you 45 sts. You will need 2 sts. at the centre of the gusset, these lying between the 2 made sts. on the first inc. round. Thus the round will be worked as—K.44, m.1, k.2, m.1, k.44.

The gusset increases move outwards, thus creating a "V" formation in the fabric. The chart (497) gives the movement of 11 sets of increases.

You will notice that in the 2nd inc. round 4 sts. are worked between the 2 made sts., in the 3rd inc. round 6 sts. and so on. The number before and after the made sts. remains constant throughout the shaping, i.e. 44 sts. on each side of the made sts.

When the 28 rounds have been worked the gusset is completed.

Knit the Thumb. This is worked in rounds on the 22 made sts. plus 4 sts. which are cast on to form a bridge in the gusset itself.

To set the thumb, work across 45 sts., slip the next 22 sts. on to a length of wool.

Cast on 4 sts. (thus there will be 49

in place of 45 sts. on the needle), then work across the remaining 45 sts., working these sts. (94) into a round again, 30 on each of 2 needles and 34 on the 3rd needle. It is advisable that the round shall break the centre of the 4 cast-on sts. as this means that when you come to the fingers it is a simple matter to place them in the correct position.

Work in rounds until the point for the fingers is reached, thus completing the straight bag with thumb gusset, which forms the hand part of the glove.

Stitches for Fingers, Divided. The number of stitches required for the first 3 fingers is the same, but 2 or 3 less are used for the little finger.

The round has 94 sts. which can be worked on the 1st, 2nd and 3rd fingers thus, 26 sts. for the first finger, 23 sts. each for the 2nd and 3rd fingers (a total of 72 sts.), leaving 22 for the little finger.

As the palm is narrower than the back of the hand, allow more stitches for the back than for the front of each finger. Thus, on the 26-stitch finger, use 11 from the front of the hand and 15 from the back; for the 23-stitch fingers 11 from the front and 12 from the back, and for the 22-stitch finger 10 from the front and 12 from the back.

Place the Fingers. Working from the 2 sts. worked up from the 4 cast-on which form a bridge on thumb, slip 43 sts. on to a length of wool. Slip the remaining 51 sts. on to a 2nd length of wool, (94 sts. on the round) the 43 sts. forming the fronts of the fingers, the 51 sts. the backs of the fingers.

A bridge consisting of cast-on sts. is formed between the 1st and 2nd, 2nd and 3rd, and 4th fingers. In the glove given as an example 3 cast-on sts. will be sufficient.

If a coarser yarn were used, probably only 2 would be required. With a finer yarn you may need from 4 to 5 sts. The point of this bridge is that it allows for

free play of the fingers when the gloves are worn.

The First Finger. Slip 11 sts. from the thumb gusset end on to a needle, (these 11 being from the 43 group of sts.), sl. 15 sts. from the 51-st. group on to a 2nd needle.

Cast on 3 sts. at the opposite end of the needle to the thumb end, giving a total of 29 sts.

Now slip 10 sts. on to each of 2 needles and 9 sts. on to the 3rd needle and work in rounds for the finger.

To complete the finger, when the length required has been worked dec. for the top by working the first set of dec. in every 3 sts. of the round on the "k.2 tog., k.1" principle. This will leave 2 sts. at the end of the round. K. these 2 tog. (19 sts.).

Work 2 rounds, then work the 2nd set of dec. on every 2 sts. of the round on the "k.2 tog." principle, thus leaving 1 st., k. this st. (10 sts.).

Break off the wool, thread a needle and draw the length of wool through the 10 sts.

Draw up and fasten off securely.

The Second, Third and Fourth Fingers. K. up 3 sts. through the bridge formed by the cast-on sts. at the base of the 1st, 2nd and 3rd fingers, making a similar bridge on the opposite side of the 2nd and 3rd fingers by casting on 3 sts. Complete the fingers in rounds as for the first finger.

The Thumb. This is worked in the same way as the fingers on the 22 sts. which have been left on the length of wool, knitting up through the 4 cast-on sts. which form the bridge. Divide the sts. on to 3 needles to work the thumb and finish off the top as for the fingers.

Once the above principles have been understood you will find it an easy enough matter to design gloves in any type of yarn.

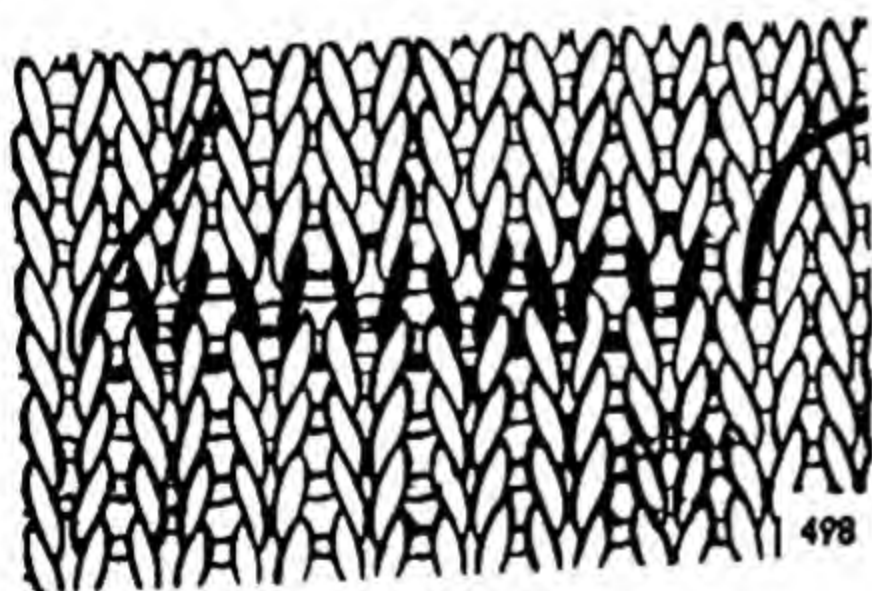
CONTINENTAL METHOD OF KNITTING THUMBS

Among the peasants in France, Germany and Switzerland, a simple method of knitting thumbs has been devised, which does not necessitate the creation of a thumb gusset.

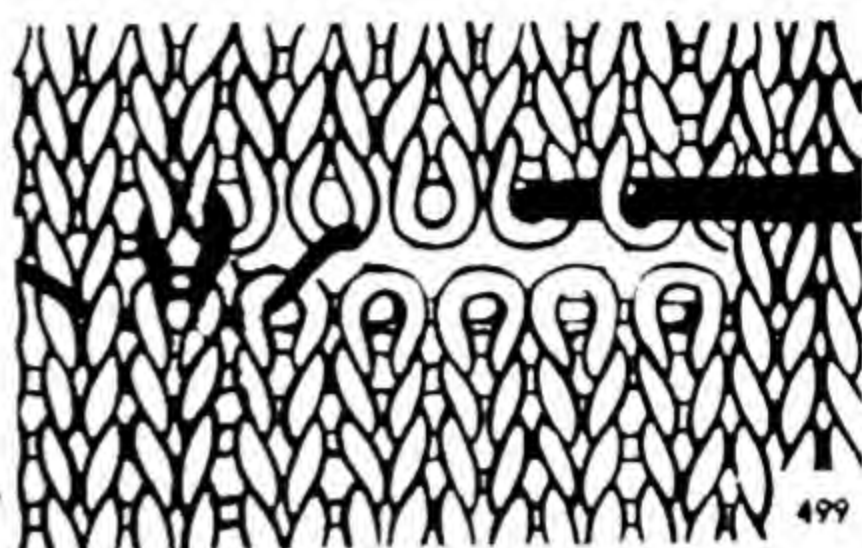
The ribbed wrist is knitted as in an ordinary glove but when this is completed the number of stitches in the round is increased to the number required for the width round the broadest part of the hand at the base of the thumb.

When the point where the thumb itself is to be worked is reached (this being approximately 2 ins. from the ribbing at the wrist), k. across $\frac{1}{2}$ in. of the next round (2 sts. in from the beg. of the first needle) with different coloured wool or thread, stranding the original colour across the back of these sts. (498). In the following round you k. across the group of coloured sts. with the ordinary wool and then complete the glove and fingers as an ordinary glove.

To Place the Thumb. Remove the coloured thread as shown in diagram (499).



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This action will release the stitches required for the thumb. These are now picked up on 3 needles to form a round and the thumb is knitted in the ordinary way.

To work the thumb on the 2nd glove place the coloured thread stitches so that they terminate 2 stitches from the end of the round, thus reversing the position of the thumb.



500

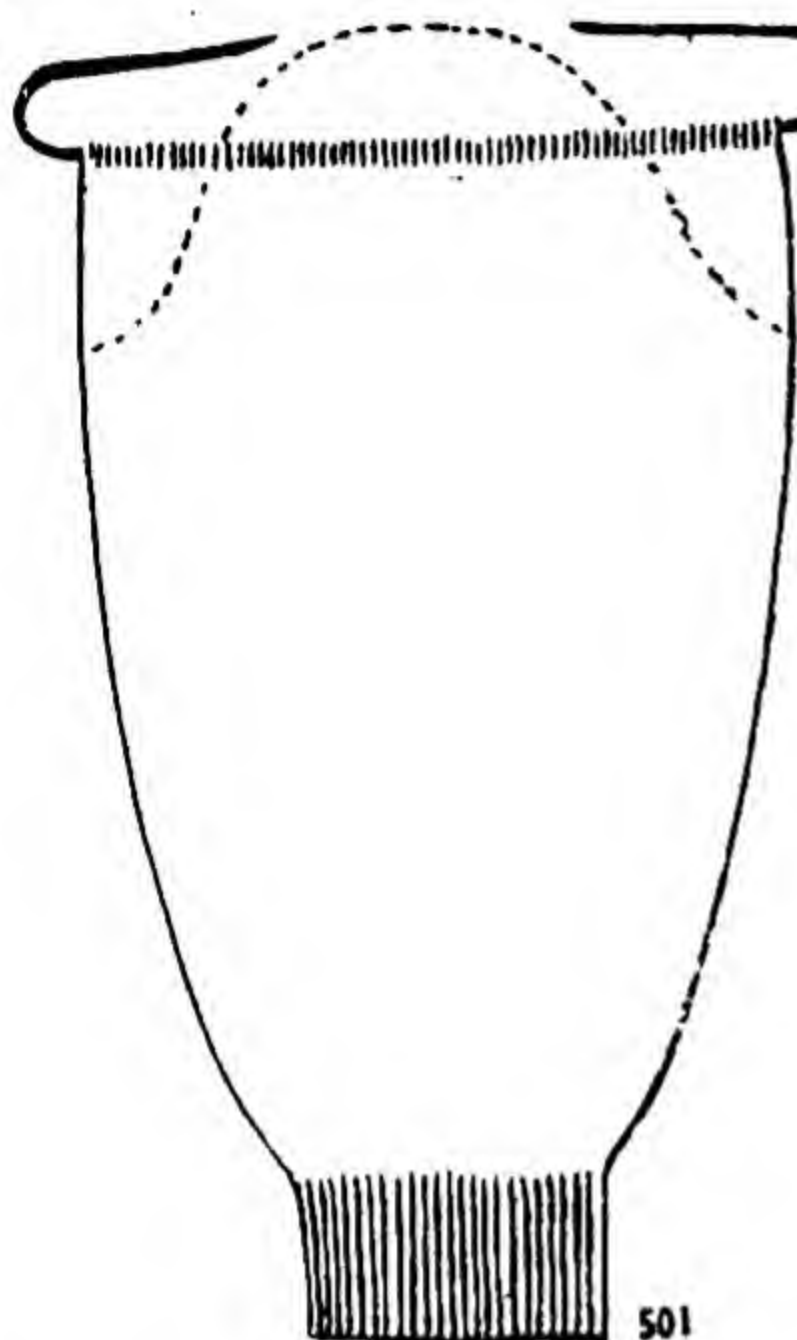
GLOVE-MITTENS

These are virtually gloves without fingers (500). They are knitted exactly the same as gloves to "Placing the Fingers" then each finger is worked with 4 rounds of stocking stitch and 2 rounds of ribbing and cast off.

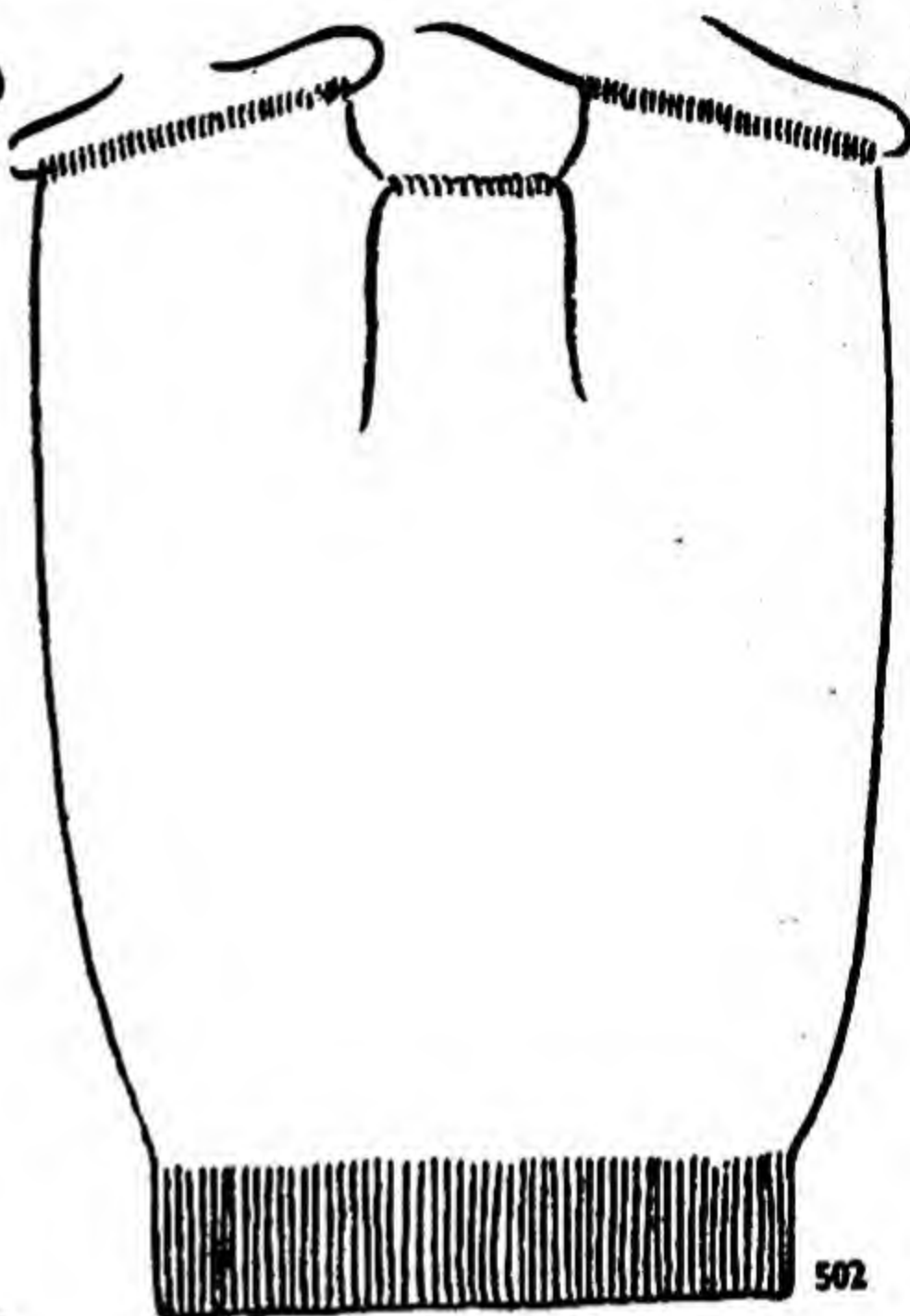
JERSEYS

This is probably one of the original types of knitted garments. In its old form it was made as a straight tunic which slipped over the head, it had long or short sleeves. When worn as an

outer garment it was referred to as a jersey and when used for underwear was referred to as a vest. Closely akin to the jersey is the Guernsey or Gansey worn by fishermen, as, although this is more



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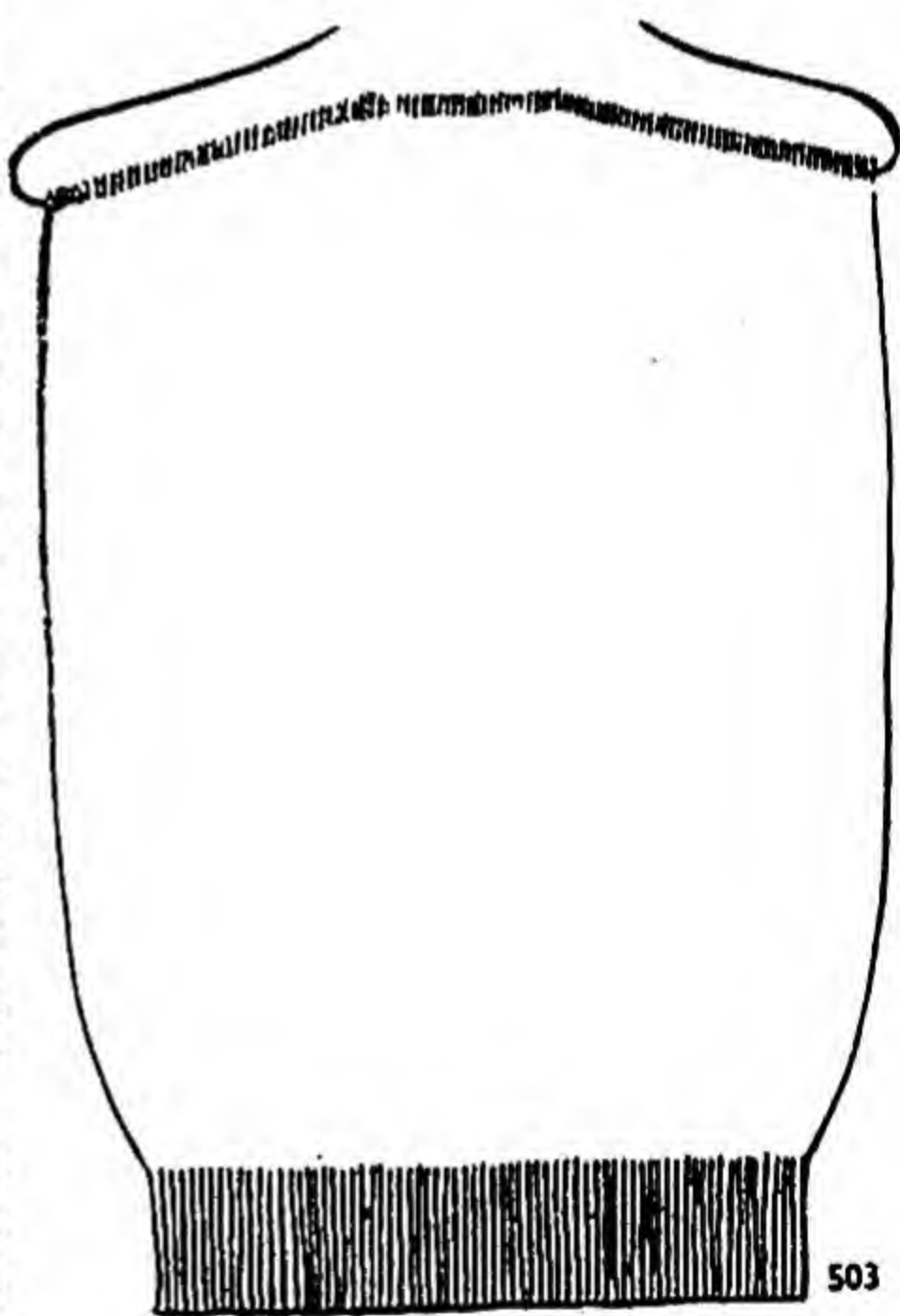


502

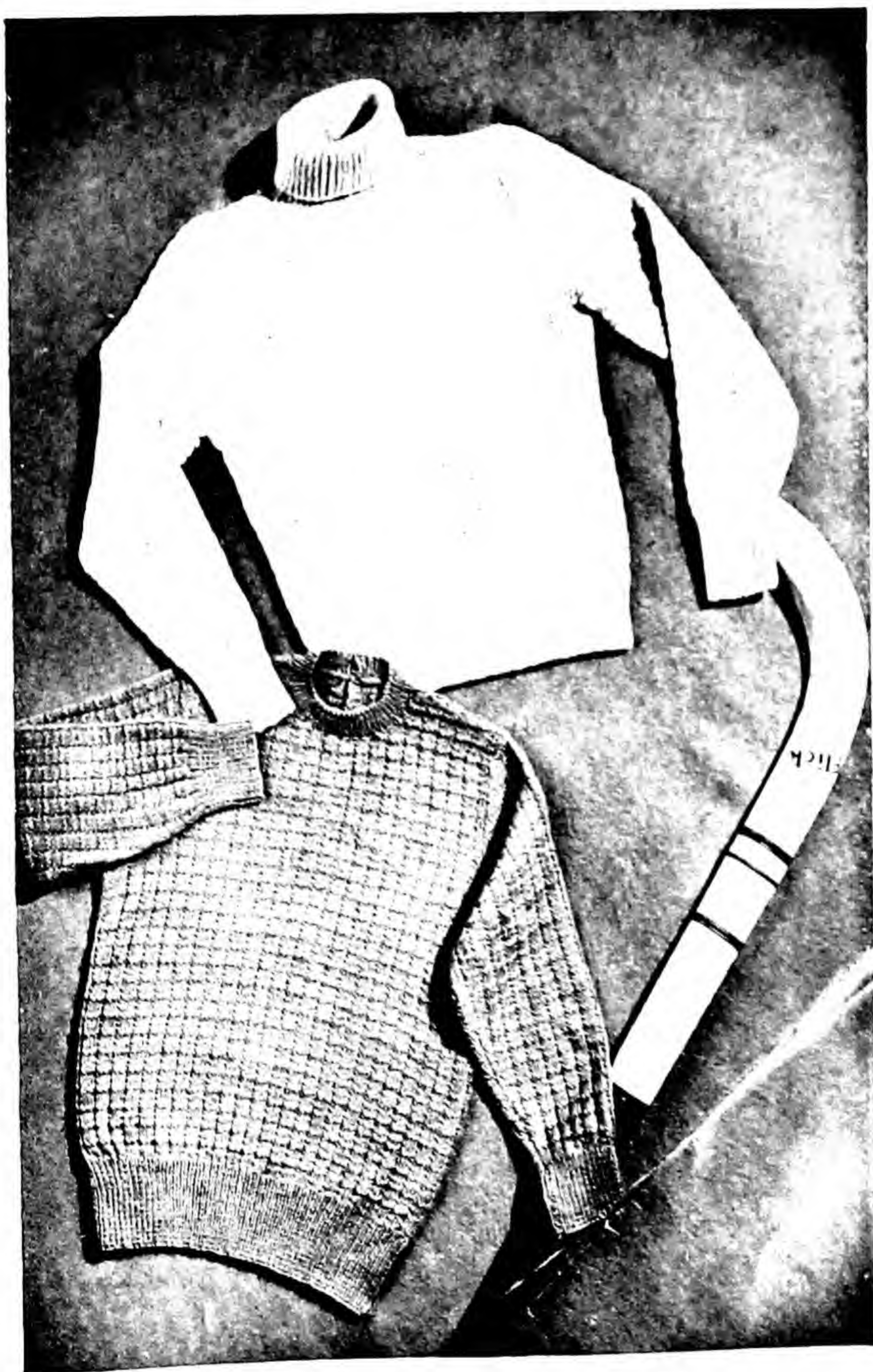
elaborate than the simple jersey, the basic principles of knitting it are the same.

The correct way to knit a jersey is in rounds with no armhole shaping, the sleeves being grafted in to the armhole, the shoulders are also grafted (501), thus giving the appearance of a seamless garment. The principles of knitting a round jersey are to take the chest measurement, and, using this against the tension of the type of wool to be used, work a circular tube of stocking stitch, bordered with either a hem or ribbing. At the armholes the work is divided on to 2 needles, half the stitches being used for the back and the other half for the front. The neck opening commences approximately 2 to 3 ins. below the shoulder line. The shoulders are worked by a series of turns, the stitches being placed on lengths of wool or stitch-holders ready for grafting.

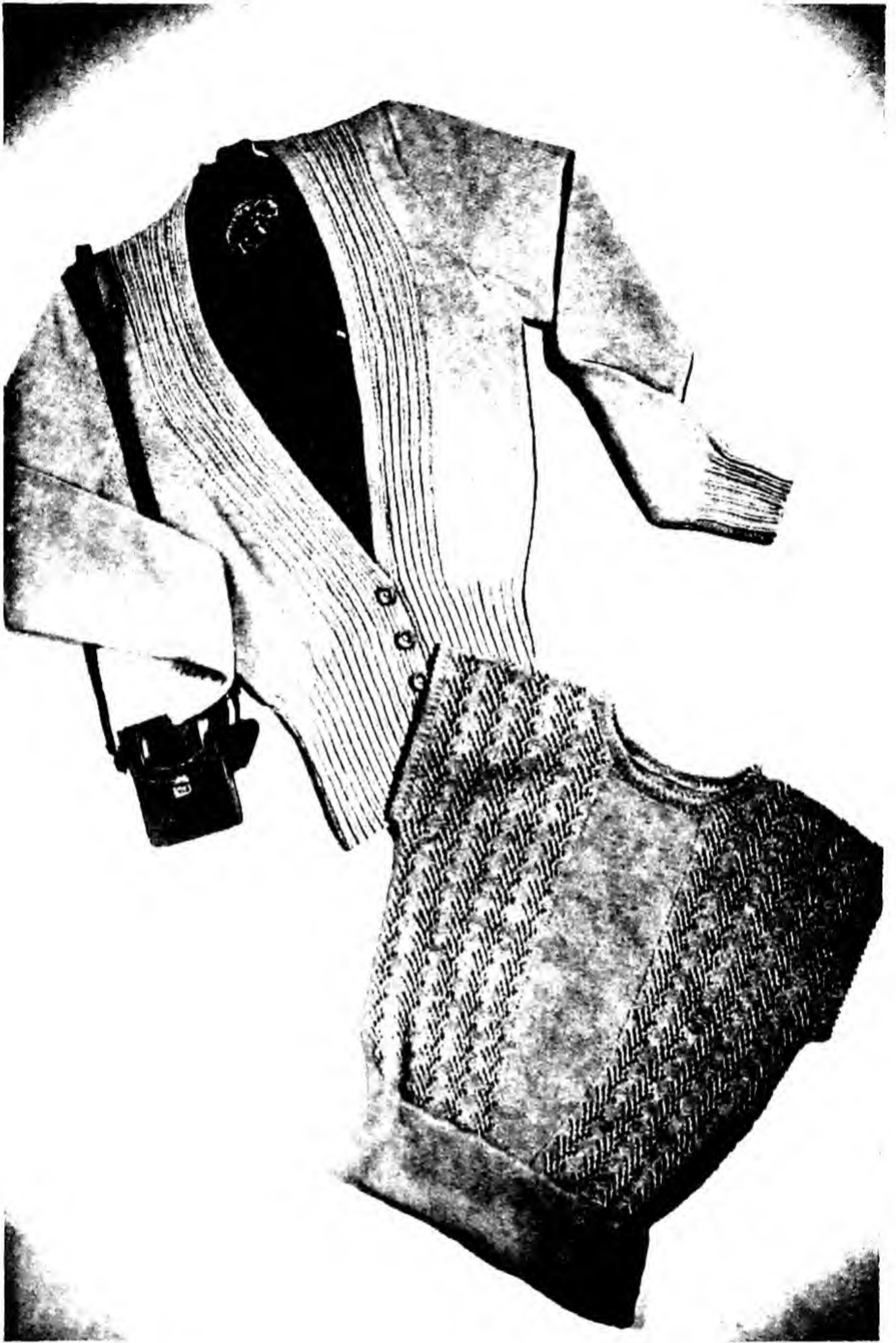
The stitches at the front, (502), and back, (503), of the neck are not cast off but are again left on lengths of wool and are knitted up when working the



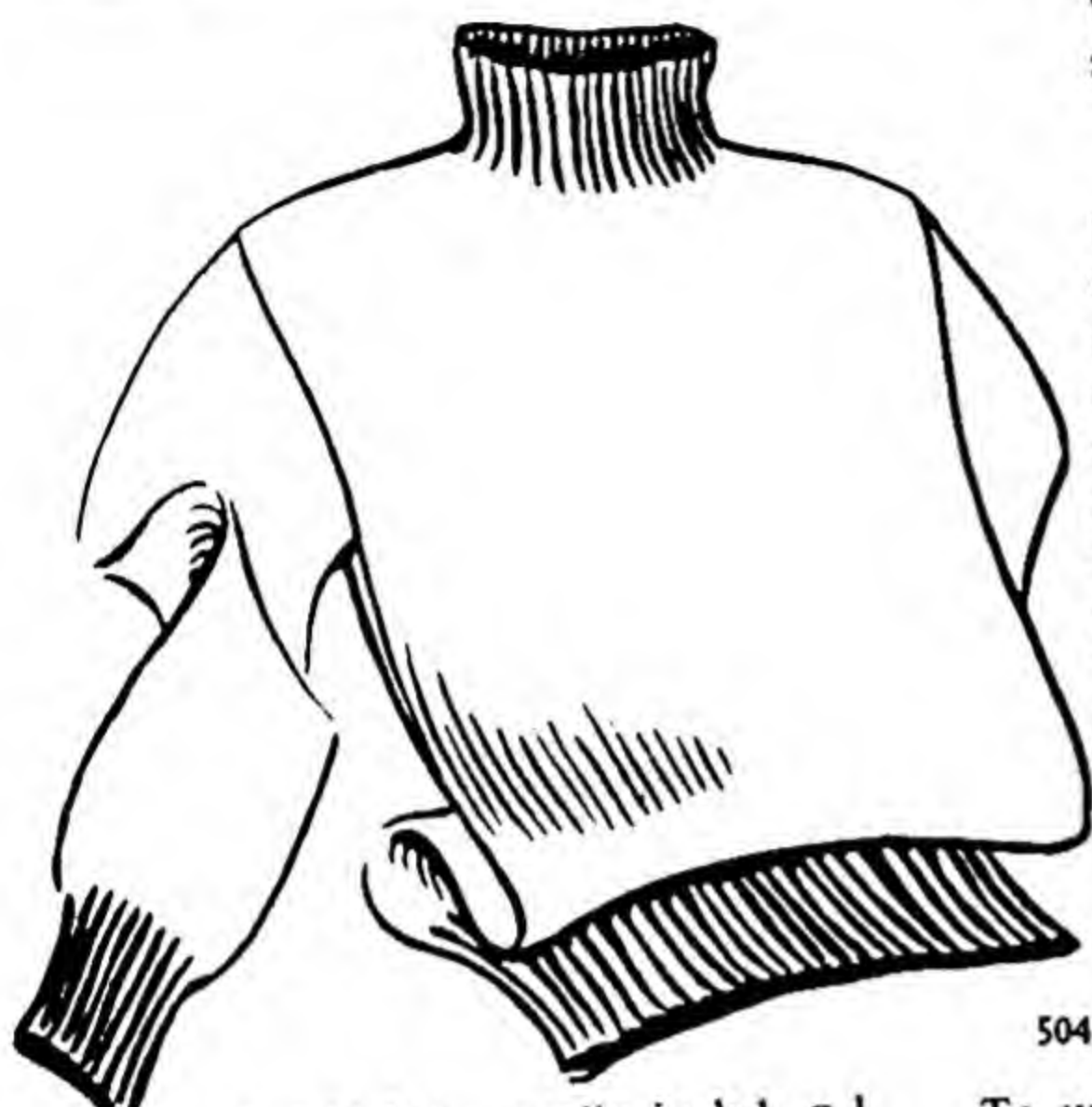
503



The polo-neck pullover is for a boy and can be made from the instructions on page 394. The child's jersey will be found on page 397.



The woman's cardigan, with a "V" is a useful addition to any wardrobe. It is made from the instructions given on page 424. The sleeveless jumper, with all stitch panels, is made in 2-ply wool, the instructions for this will be found on page 430.



neckband, which is usually in k.1, p.1 rib. Diagram (504) shows you this type of jersey.

If the jersey is knitted on 2 needles then exactly half the number of stitches are cast on for the front. The front is worked straight up to the neck opening and is finished off as in the design worked in rounds. The back is knitted to match the front, the neck opening being omitted.

The sleeves are knitted as the sleeves of the cardigan (page 244).

This type of jersey can be made up with back-stitch seams in which case the shoulder stitches will be cast off instead of being left on lengths of wool for grafting.

Front Neck. The neck opening covers approximately $4\frac{1}{2}$ ins. at the centre front. Thus, when working at a tension of 8 sts. to the in., the centre group of 36 sts. will be lost in the neck opening of the fronts. This is done by slipping the centre 16 sts. on to a length of wool (these being knitted up later into the neckband). Dec. 10 sts. at each side of these centre sts., working the dec. on every row. The work is then continued

without further dec. until the shoulder shaping is reached.

Shoulders. As the traditional type of jersey has the drop shoulder effect, the remaining sts. after the neck opening has been worked are divided into 3 or 4 groups. If working on a jersey with 8 sts. to the in. tension for a 40-in. chest, there will be 160 sts. across the front at the point where the neck opening commences; 36 of these are used for the neck opening, leaving 124 sts., i.e. 2 groups of 62.

504 Divide these 62 sts. into 3 groups: 20, 20, 22.

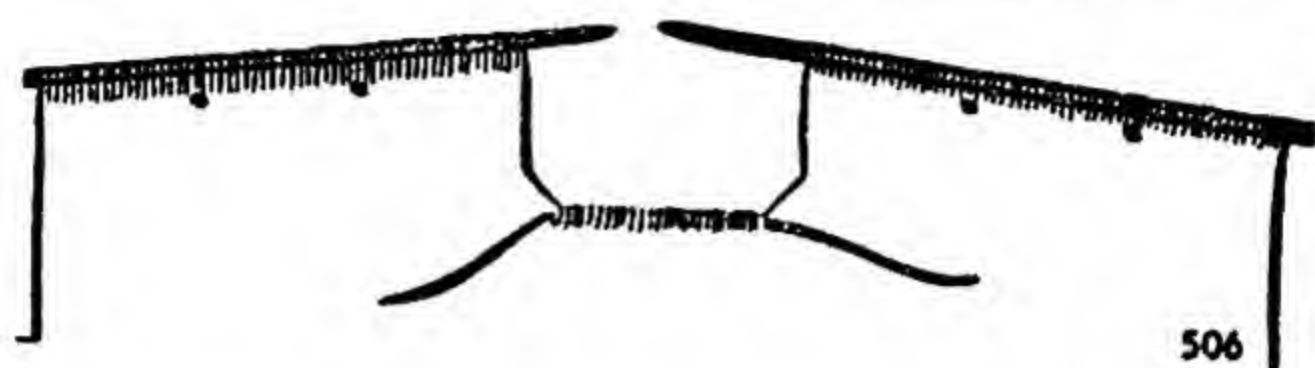
To work the shoulder shaping start at the neck edge and work across to the last 20 sts., turn and work back to the neck edge (505).

Next work to the last 40 sts., turn work again and work across to the neck edge. The sts. are then slipped on to a length of wool and left ready for grafting (506).

The same principle applies to the back, but as there is no neck opening work across the whole group of 160 sts. Thus on the first 2 rows of the shoulder shaping work to the last 20 sts.; on the second 2 rows to the last 40 sts. and on the third group to the last 62 sts. All the sts. are now slipped on to a length of wool, the 62 at each end being grafted to the 62 at each side of the neck opening on the front, the centre group



505



of 36 being left on a length of wool to be utilised when knitting up the neckband.

Knitting up Neckband. The neckband is worked on 4 needles. A common practice is to use needles two sizes finer than the ones on which the body of the jersey has been knitted, the finer needles being used also for the cuffs.

First of all, with right side of work facing, k. across the stitches left on the length of wool for the back of the neck. Now, using a 2nd needle k. up 1 st. through each edge st. round the neck

shaping, and then across half the sts. which have been left on the length of wool at the front of the neck, using a 3rd needle k. across the other half of the sts. from the length of wool at the front of the neck, then k. up the other side of the neck to match the first side. The sts. are now on 3 needles and you are ready to work the rib neckband in rounds.

The following table gives the number of stitches in the round for chest measurement from 30 to 44 in different types of wool.

| Size of Needle | 3-ply | | | 4-ply | | | Double Knitting | | |
|---------------------------|----------|-----|-----|----------|-----|-----|-----------------|-----|-----|
| | 10 | 11 | 12 | 9 | 10 | 11 | 7 | 8 | 9 |
| Chest Measurement ins. | Stitches | | | Stitches | | | Stitches | | |
| 30 | 224 | 240 | 254 | 194 | 210 | 224 | 158 | 164 | 172 |
| 32 | 240 | 256 | 272 | 208 | 224 | 240 | 168 | 176 | 184 |
| 34 | 254 | 272 | 288 | 220 | 238 | 254 | 178 | 186 | 196 |
| 36 | 270 | 288 | 306 | 234 | 252 | 270 | 189 | 198 | 208 |
| 38 | 284 | 304 | 322 | 246 | 266 | 284 | 200 | 208 | 218 |
| 40 | 300 | 320 | 340 | 260 | 280 | 300 | 210 | 220 | 230 |
| 42 | 314 | 336 | 356 | 272 | 294 | 314 | 220 | 230 | 242 |
| 44 | 330 | 352 | 374 | 286 | 308 | 330 | 230 | 242 | 254 |

JUMPERS

The jumper presents one of the most interesting aspects of modern knitting. After the first World War, women suddenly appeared wearing long tube-like garments, creating the "Jumper Age". Fashion magazines featured the "twenty's" girl, satirical skits were

written about her in reviews and eventually she found her way into reviews and the pages of periodicals.

Slowly the jumper on classic lines (507), which is today a household word, has become an essential item in every woman's wardrobe.



507

The jumper itself has endless variations, from the plain stocking stitch classic to the elaborate lace-like blouse; there are one hundred and one deviations of the mode. In spite of its many varieties, basically the jumper consists of a back, front and two sleeves. They are generally nipped in at the waist, and have ribbed neckbands or collars and ribbed cuffs.

If a tunic effect is desired an extension below the waistline, which is generally finished with a hem, is knitted.

BASIC CLASSIC SHAPE

The essential feature of the modern classic jumper is that it shall be well fitting and carefully tailored.

Diagram (508) shows the front of a 34-in. classic. The wool used is 3-ply, the needles, No. 13 for the ribbing and No. 11

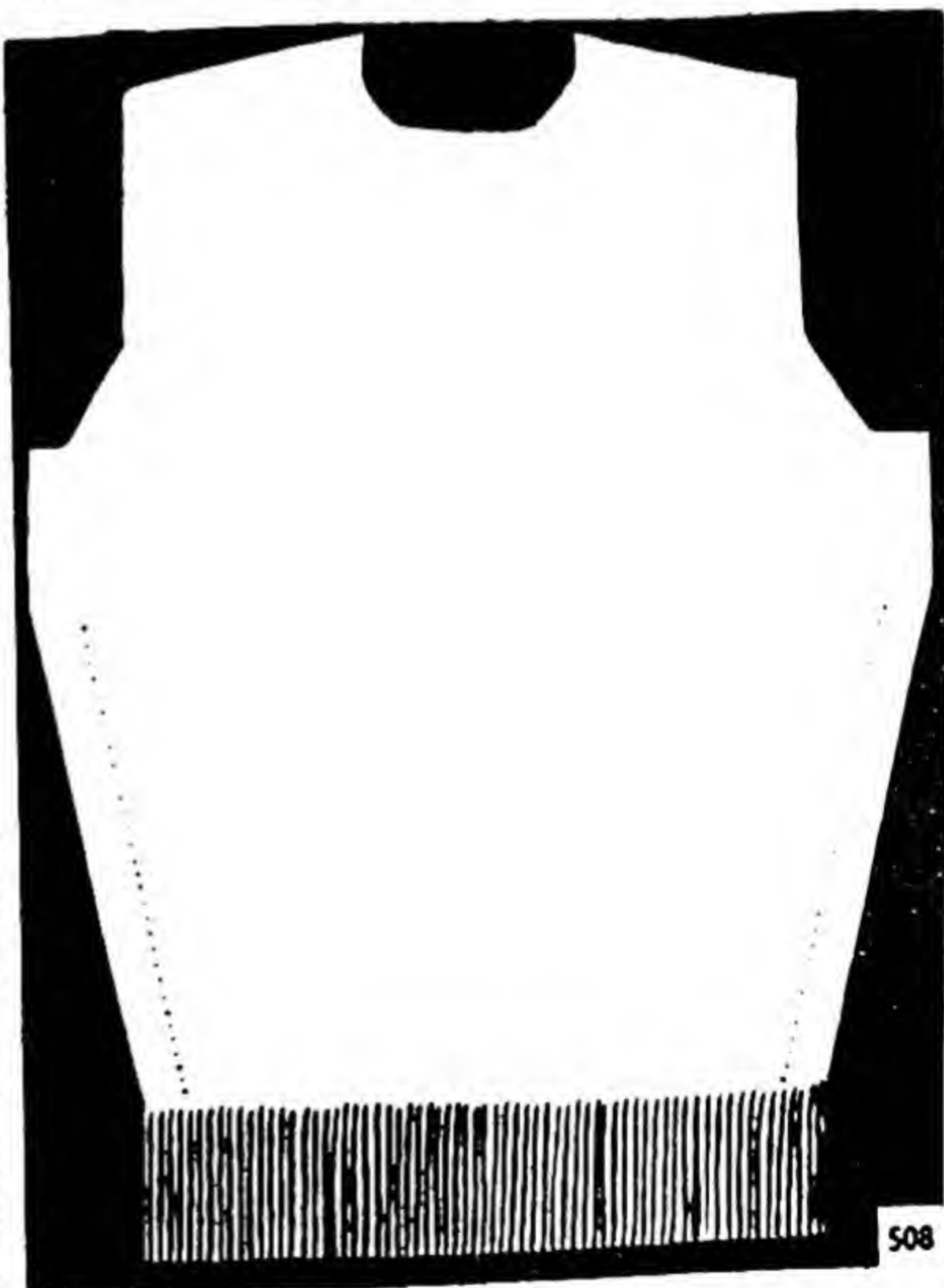
for the stocking stitch fabric.

When you have cast on the sts. required (108 will be sufficient at this point), work the first portion of the ribbing, approximately 2 ins., on the No. 11 needles.

Change to No. 13 needles and continue until the ribbing measures approximately 3½ ins.

The usual rib on a simple classic is a k.1, p.1 but this can be varied with a k.2, p.2, or, to add a fashion note

a twisted rib can be worked, twisting the k. sts. in the rib (see *Twisted Ribbing*, page 81).



508

SHAPING

At the end of the ribbing the shaping may be commenced in two different ways. When working side shapings, i.e. increasing in the 1st and last st. on the rows where the shaping is worked, it is advisable to work an inc. row after the ribbing itself, bringing the sts. up to approximately 119. As approximately 139 sts. will be required at the bustline, you will have to inc. 20 sts.

The length from the top of the ribbing to the underarm is 9 ins. As $2\frac{1}{2}$ ins. straight after the inc. have been worked will be needed, this allows $6\frac{1}{2}$ ins. in which to work the inc. rows. At a standard tension of 10 rows to the in. on No. 11 needles, this gives 65 rows. This means that you will inc. on the 5th and every following 6th row, working the inc. at each end of the needle. The inc. used is k. twice into same st.

When 10 sets of inc. have been worked, the front is continued without any further shaping up to the armhole.

Armholes are shaped on the same principle as the back of the Cardigan (see page 248), the work being continued, after the armhole decreases are completed, until the neck shaping is reached.

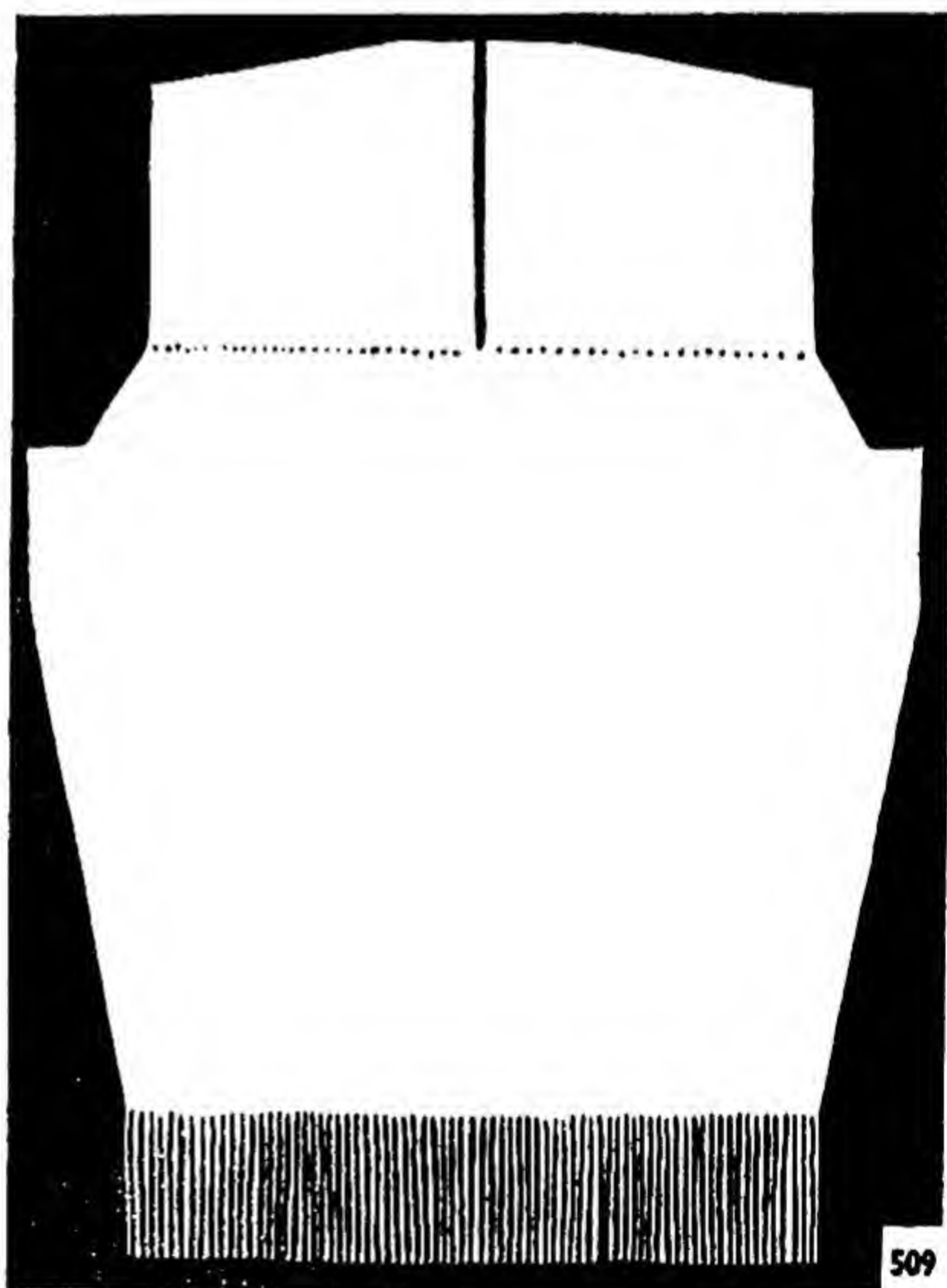
Neck shaping. The principles are the same as those given for the Jersey (see page 257).

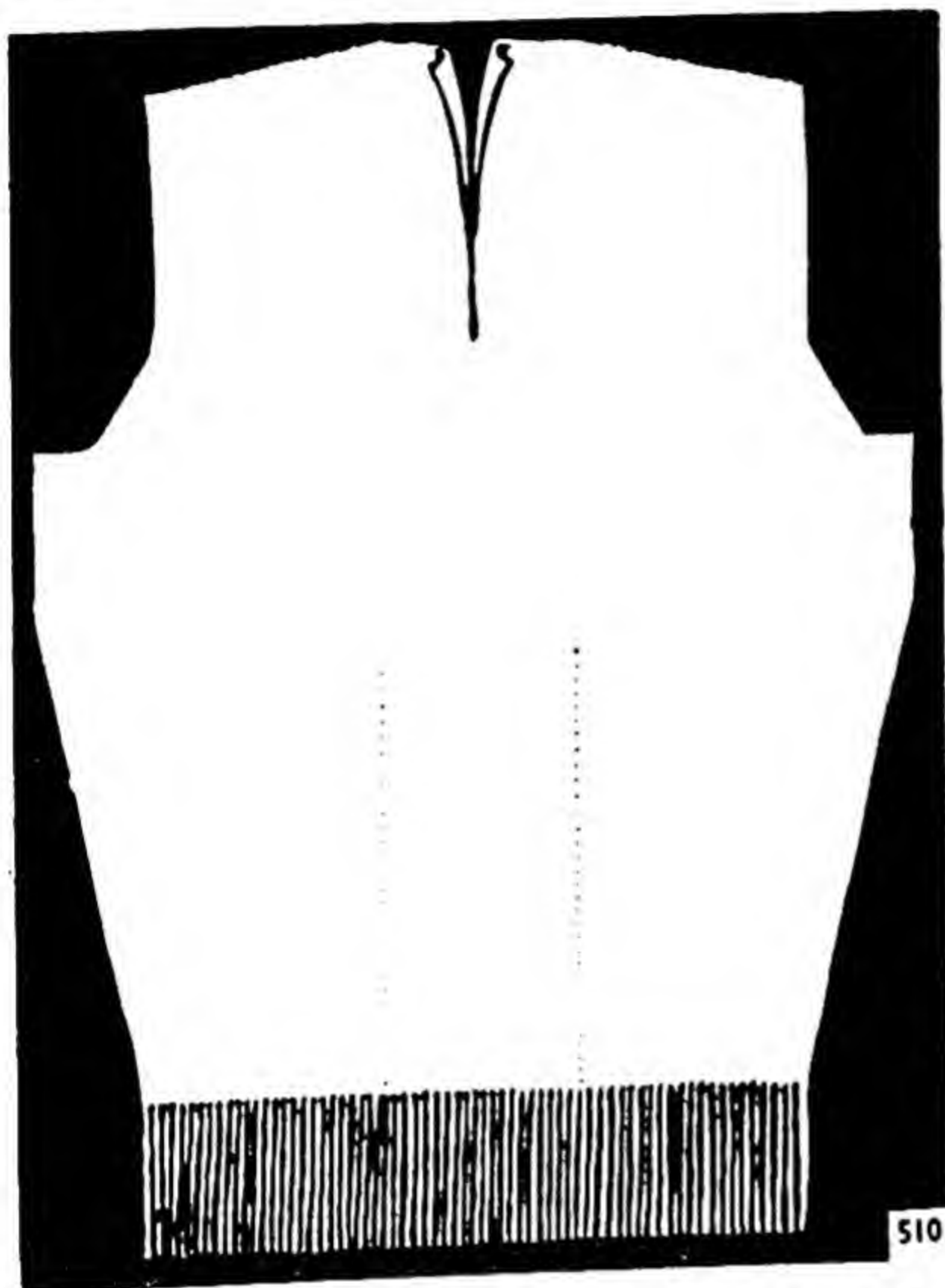
Neckband is knitted up on the same principle as the neckband of the jersey (see page 258) except that because of the back opening two needles are used instead of four and the work is done in rows instead of rounds.

Shoulders are shaped in the same way as the shoulders of the Cardigan (see page 249), thus completing the front of the garment.

The Back of the jumper (509) is worked exactly the same as the front except that there is no neck shaping. The work is divided into two halves after the armhole shaping is completed, 3 ins down from the back of neck, to allow for an opening. A zip-fastener is sewn in when jumper is completed.

Note that you have an odd number of sts. (109) on the needle when the armhole shaping is completed. To create the opening for the zip-fastener cast off the centre st., thus leaving 54 sts. at each side of the cast-off st., and k. the st. at the inside edge on every row to give a firm edge to the back opening.





SHAPINGS, DART

The trend today in the classic jumper is to use dart shapings in place of side shapings. This certainly gives a much slicker line to the garment and a lovely flow to the fabric, which enhances the final appearance of the jumper itself.

Dart shapings are worked in a diagonal movement on the front, and from a straight, narrow panel on the back.

Do not work an increasing row after the ribbing but simply inc. 1 st. in the last row of ribbing, thus giving 109 sts., and leaving 30 sts. to be increased in the darts, i.e. 15 sets of 2 sts.

Back. The dart shapings on the back are worked from a centre panel and 5, 7 or 9 sts. are quite sufficient for the panel (510). The principle here is

that after the first row, where the first set of increases is worked, you will k. 1 st. more on each subsequent row of shaping before making the st., thus the dart shaping on the back is worked as follows—

Work 3 rows of st. st.

1st row of dart shaping.

K.50, m.1, (*Knit Between Stitches Method*, page 50), k.9, m.1, k.50.

Work 3 rows in st. st.

2nd row of dart shaping:

K.51, m.1, k.9, m.1, k.51

Work 3 rows in st. st.

3rd row of dart shaping.

K.52, m.1, k.9, m.1, k.52:

Work 3 rows in st. st.

Continue working the darts in this manner until 12 more sets of increases (15 in all) have been worked, then complete the back as the instructions given.

Front. The increases are worked in diagonal lines (511).

To place the dart work 40 sts. in from each end, the actual dart inc. being a "made" st. (see page 50). Three rows are worked between each inc. row, the first inc. being worked on the 3rd row of the st. st. fabric after the ribbing has been completed.

The rows for the dart shaping are as follows—

1st row: K.40, m.1, k. to last 40 sts., m.1, k.40.

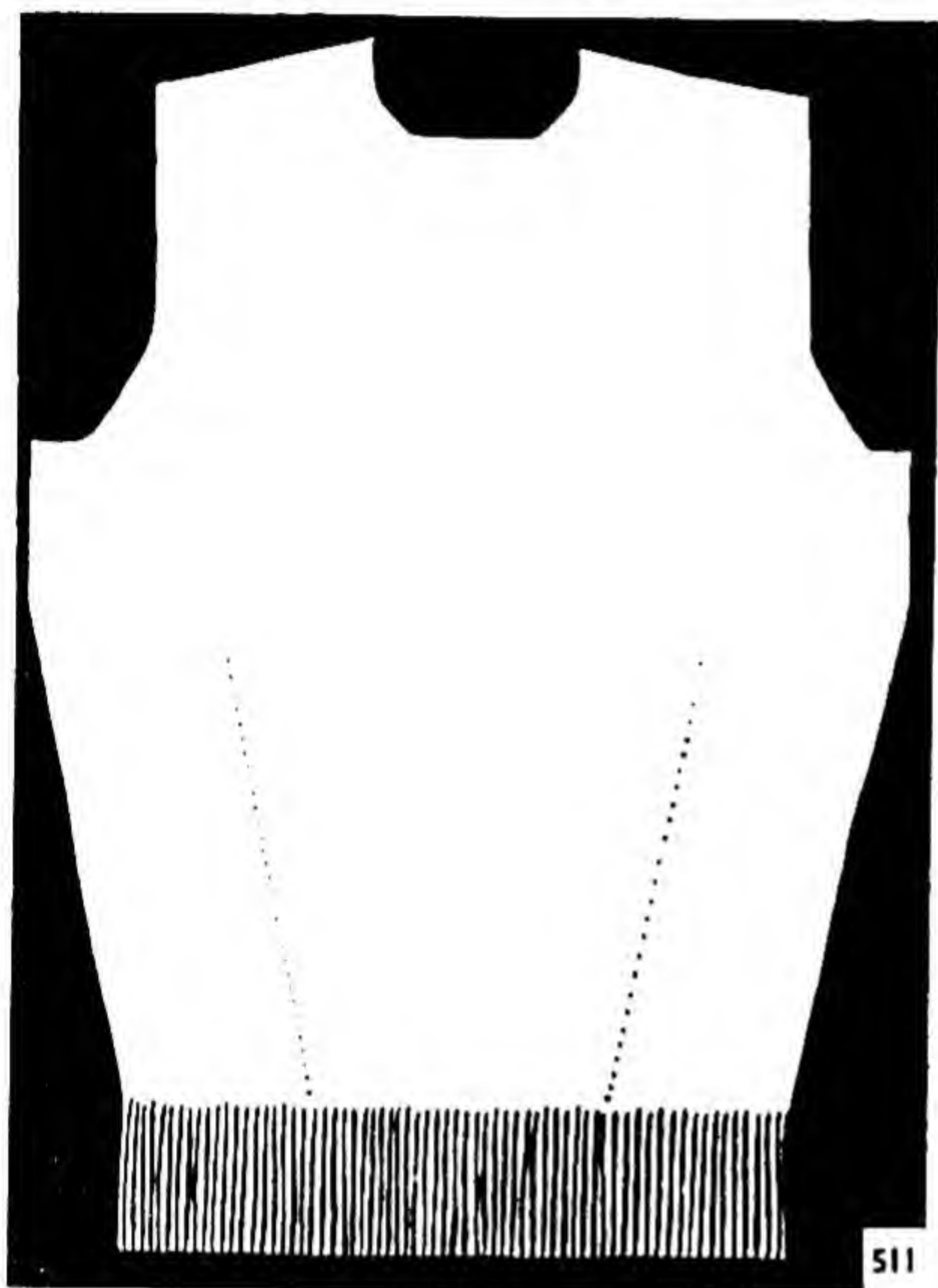
2nd row: P.

3rd row: K.

4th row: P.

These rows are worked 14 times more, thus giving 15 sets of inc.

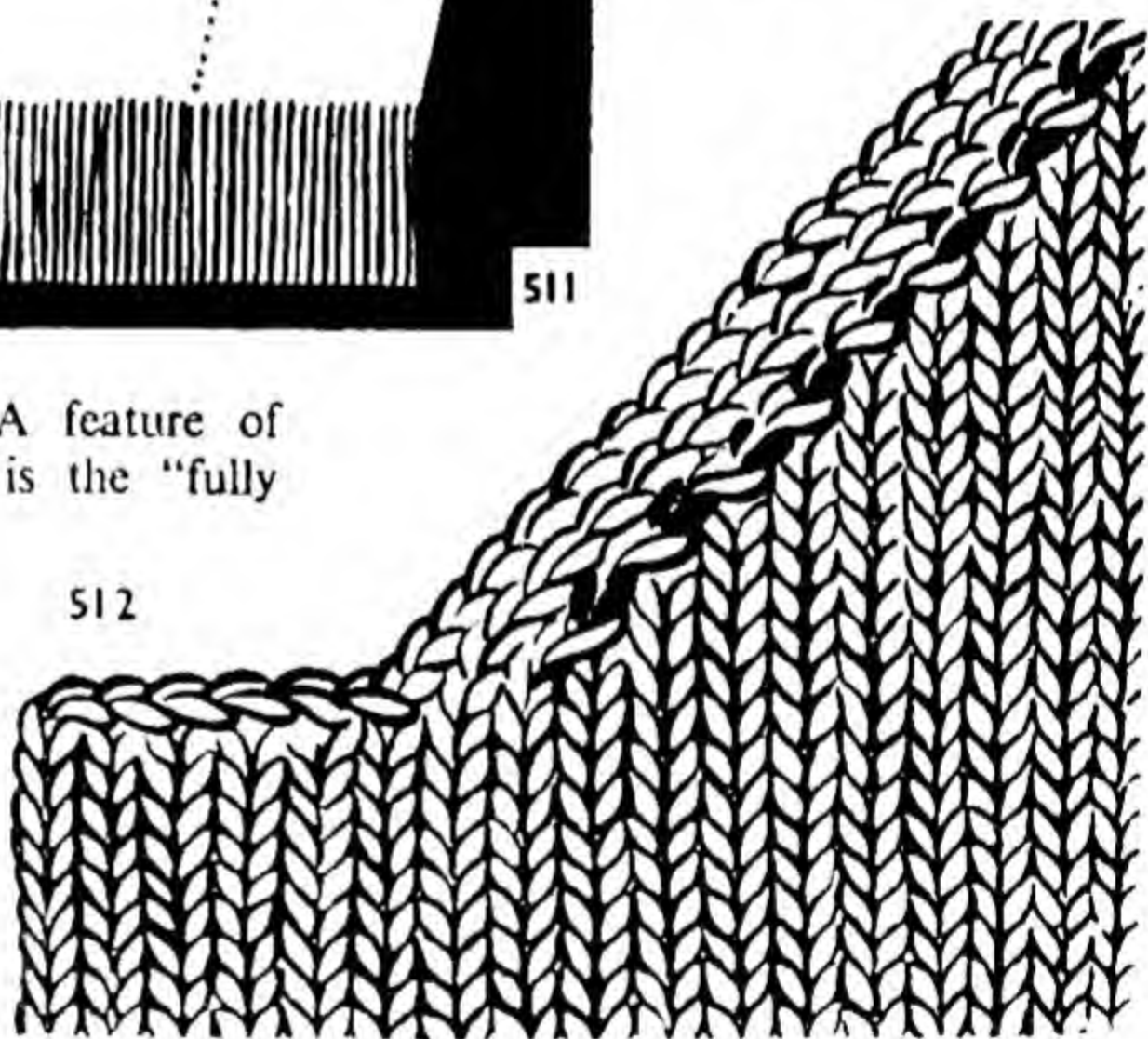
The front of the jumper is then completed as the ordinary classic jumper referred to.



shaping, then work the dec. as outlined above until 109 sts. remain (512).

The Sleeve Top in a fully fashioned design is worked on exactly the same principle as the armhole shaping, the dec. being worked on every 3rd instead of every alt. row to give extra length required for the top of the sleeve (513).

When the dec. have been completed on the sleeve top it is advisable to cast off in steps of 5, 6 or 7 sts. to give a rounded line to the top of the sleeve.



Sleeve and Armhole. A feature of the dart shaped classic is the "fully fashioning" of the armhole and sleeve top. "Fully fashioning" is worked by a series of decreases, the dec. themselves being worked 2 sts. from the end of dec. rows; the "k.2 tog." dec. method is used. At the beg. of the row, after the first 2 sts. have been knitted, work "k.2 tog. t.b.l."; at the end of the row when the last 4 sts. are reached, work "k.2 tog." in the ordinary way, k.2. The decreases are worked on the 1st and every alt. row.

Before working the dec. on the fully fashioned sleeve top, cast off 5 sts. at the beg. of the first 2 rows of the armhole

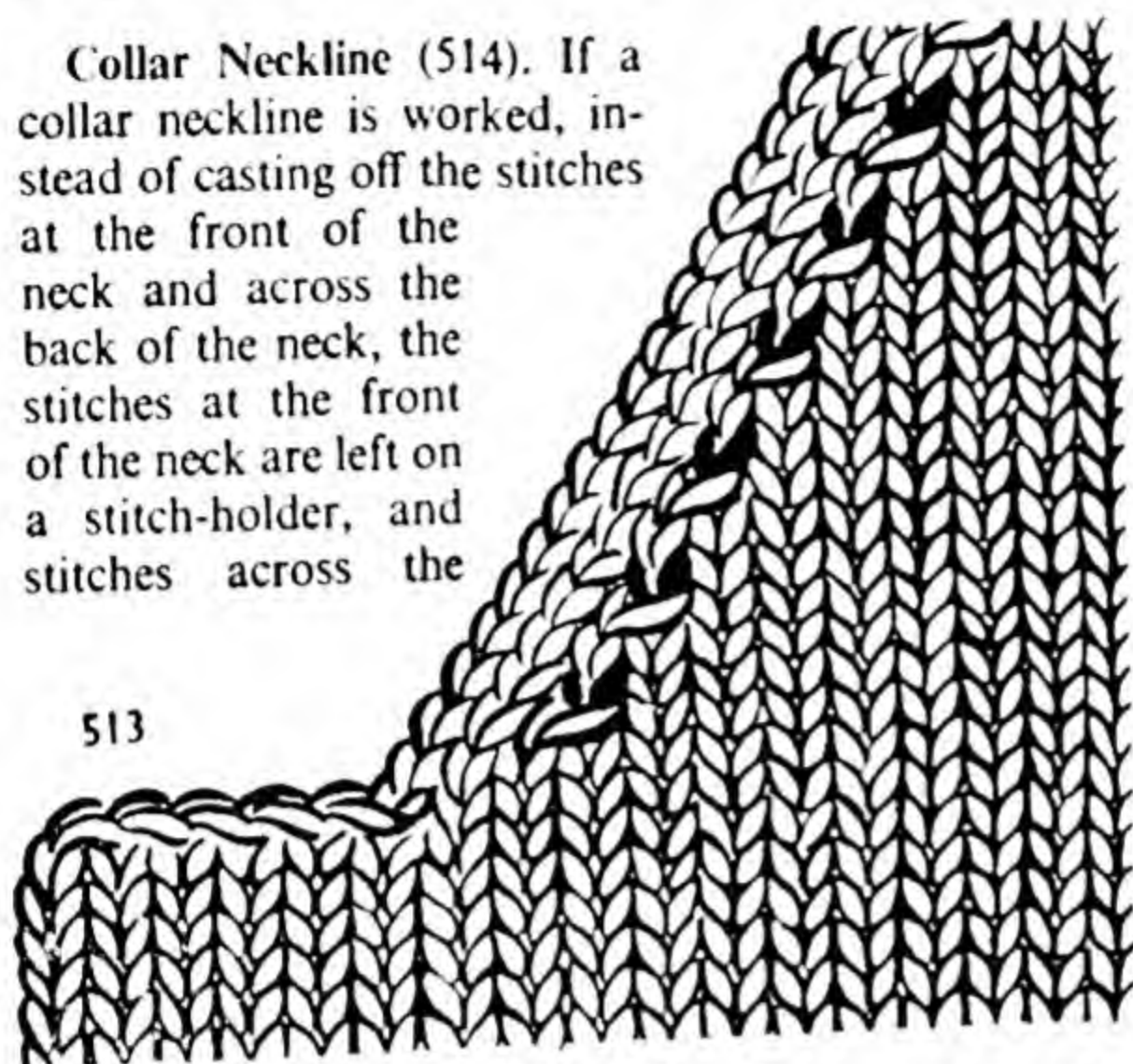
SLEEVES. (See *Cardigan Sleeves*, page 244.)

VARIOUS JUMPER NECKLINES

The rounded neck with neckband is given for the basic classic jumper, but there are a number of variations of the neckline theme which may be used to give distinctive style.

Collar Neckline (514). If a collar neckline is worked, instead of casting off the stitches at the front of the neck and across the back of the neck, the stitches at the front of the neck are left on a stitch-holder, and stitches across the

513



back of the neck are slipped on to a second stitch-holder. The back is worked without an opening. The reason for placing these stitches on the stitch-holders is that this allows a greater elasticity than the cast-off principle, enabling the garment to be pulled over the head easily. The stitches for the collar are then knitted up on the same principle as knitting up a neckband. After a couple of rounds of ribbing have been worked, the collar is divided at the centre front, the knitting now being worked in rows instead of rounds. The stitch at the beginning and end of each row is knitted to give a firm edge to the collar.

Continue in ribbing for the depth required for the collar itself.

Cast off loosely.

In working this type of collar it is advisable to work half the number of rows required for the total depth on No. 13 needles, and the other half of the total number of rows on No. 11 needles, as this gives a neat flow and shape to the collar.

A Fancy Collar. It is advisable to knit this separately, stitching it neatly into the neck opening when the jumper is made up.

If you prefer a back opening with a collar, the collar itself can be knitted in two halves. This means that when the neckband stitches have been knitted up in the ordinary way, you work in rows to the centre front on each half in exactly the same way as the collar above is worked.

Polo Neck (515). When working a jumper with a polo neck the front of the neck should be $\frac{1}{2}$ in. higher than in the ordin-

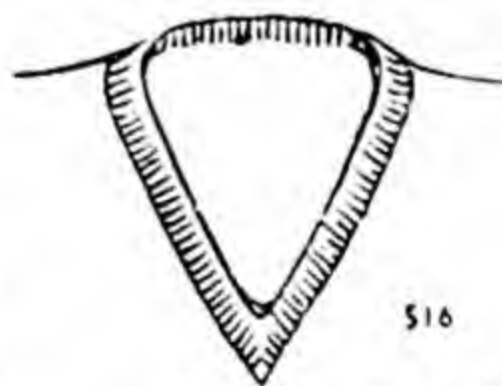
ary classic type of neckline. No back opening is worked and the stitches for the front and back of the neck are placed on stitch-holders instead of being cast off as in the case with a back opening.



514



515



516

The sts. are then knitted up on 4 needles and approximately 5 ins. of k.1, p.1 ribbing are worked before casting off.

If a k.2, p.2 rib or a twisted rib has been used for the welt and cuffs of the jumper, the same ribbing is worked on the polo neck.

The neatest way to work a Polo neck in twisted rib is to work the first 2 ins. in k.1, p.1 rib and then work the remainder of the ribbing in the twisted rib. It is important to remember that the twisted side of the rib must be on the inside of the ribbed neckband when working, so that it will fall on the right side when the Polo neck is turned over in wear.

"V" Neck (516). This is worked on the same principle as the "V" neck of the cardigan (page 246).

When knitting up the neckband on a "V" neck it is important to knit up a centre stitch through the cast-off stitch at the centre front of the neck. Decreases are then worked on every round of the neckband, at each side of this centre stitch.

JUMPERS FOR THE FULLER FIGURE

Jumpers for the fuller figure are basically the same in shape as those used for the standard size. The one difference is that darts are worked at the underarms on the front of the garment to ease the bustline.

These cross darts are worked as follows—

1st and 2nd rows: Work to the last 7 sts., turn.

3rd and 4th rows: Work to the last 13 sts., turn.

5th and 6th rows: Work to the last 19 sts., turn.

7th and 8th rows: Work to the last 25 sts., turn.

The above dart will be perfectly adequate when working in 3- and 4-ply wools.

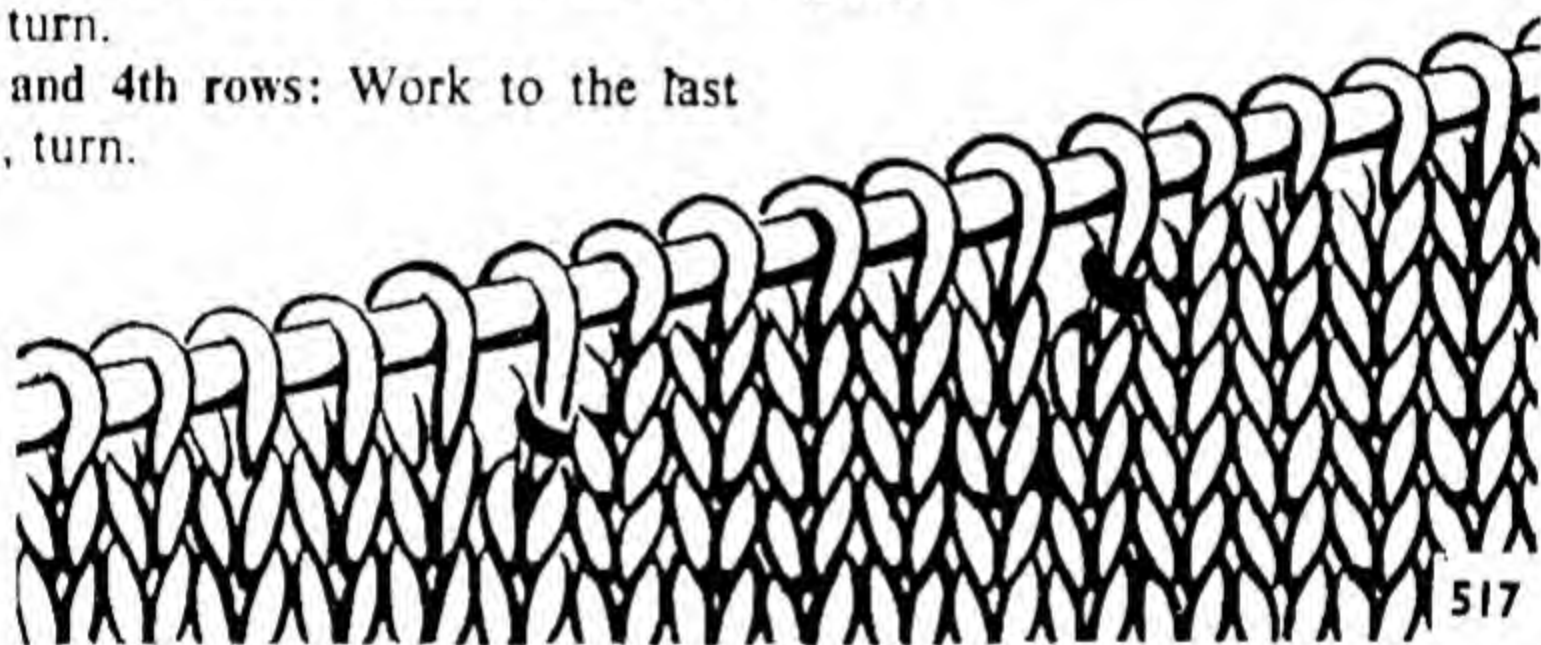
If you are working in a 2-ply, however, add 9th and 10th rows which will read as follows—

9th and 10th rows: Work to last 31 sts., turn.

These turns will form a series of gaps in the row (517). The gaps are closed up in the row which is worked right across the stitches, immediate-

ly after the "turn" row sequence has been completed, by picking up the loop that lies just below the gap caused by the "turn" action.

Work into the back of this loop, slip it on to the left hand needle and then knit together this loop with the first stitch on the left hand needle (518).



The table shown on the opposite page gives the number of stitches at various points in a jumper when worked in 2-ply on size No. 13 and No. 11 needles for sizes ranging from a 40- to 50-in. bust.



| | Size | | | | | |
|---|---------|---------|---------|---------|---------|---------|
| | 40 ins. | 42 ins. | 44 ins. | 46 ins. | 48 ins. | 50 ins. |
| Back and Front. | sts. | sts. | sts. | sts. | sts. | sts. |
| Cast on | 132 | 140 | 148 | 156 | 164 | 172 |
| Inc. for waistline | 143 | 151 | 159 | 167 | 175 | 183 |
| No. of sts. at bustline | 159 | 167 | 175 | 183 | 191 | 199 |
| No. of sts. after armhole shaping has been worked | 127 | 131 | 135 | 139 | 143 | 147 |
| No. of sts. at shoulder | 38 | 40 | 42 | 44 | 46 | 48 |
| Sleeves, Long. | | | | | | |
| Cast on | 62 | 64 | 66 | 68 | 70 | 72 |
| Inc. at top of wrist | 73 | 75 | 77 | 79 | 81 | 83 |
| No. of sts. at top of sleeve | 111 | 115 | 119 | 123 | 127 | 131 |
| Sleeves, Short. | | | | | | |
| Cast on | 86 | 88 | 90 | 92 | 94 | 96 |
| Inc. above ribbing | 97 | 99 | 101 | 103 | 105 | 107 |
| No. of sts. at top of sleeve | 111 | 115 | 119 | 123 | 127 | 131 |

The table shown below gives the number of stitches required at various points for making a 3-ply jumper worked on No. 12 and No. 10 needles.

BODICE

For the fuller figure it is always advisable to break the stocking stitch on the front of the jumper with a broad

| | Size | | | | | |
|---|---------|---------|---------|---------|---------|---------|
| | 40 ins. | 42 ins. | 44 ins. | 46 ins. | 48 ins. | 50 ins. |
| Back and Front. | sts. | sts. | sts. | sts. | sts. | sts. |
| Cast on | 124 | 128 | 132 | 136 | 140 | 144 |
| Inc. for waistline | 135 | 141 | 147 | 153 | 159 | 165 |
| No. of sts. at bustline | 149 | 155 | 163 | 171 | 177 | 183 |
| No. of sts. after armhole shaping has been worked | 109 | 113 | 117 | 121 | 125 | 129 |
| No. of sts. at shoulder | 36 | 38 | 40 | 42 | 44 | 46 |
| Sleeves, Long. | | | | | | |
| Cast on | 60 | 62 | 64 | 66 | 68 | 70 |
| Inc. at top of wrist | 69 | 71 | 73 | 75 | 77 | 79 |
| No. of sts. at top of sleeve | 103 | 107 | 111 | 115 | 119 | 123 |
| Sleeves, Short. | | | | | | |
| Cast on | 84 | 86 | 88 | 90 | 92 | 94 |
| Inc. above ribbing | 95 | 97 | 99 | 101 | 103 | 105 |
| No. of sts. at top of sleeve | 103 | 107 | 111 | 115 | 119 | 123 |

centre panel in a fancy patterning, as this definitely tends to give a slimmer line to the garment. The panel can be either of an embossed nature or in an open lace stitch.

The important thing to remember is that lines should always move vertically for the fuller figure, as if these move across the garment there is a tendency to add width.

Another method of creating the slimming line is to work in a contrasting colour, lighter preferably, just above the bustline, breaking from one colour to the other with a Vandyke or scalloped movement; this will give a charming effect in the finished garment.

Generally speaking, the low or medium "V" type of neck is preferable in this larger size garment as it is softer and kinder to the figure than the classic round neckline.

A simple collar with a tie bow at the front of the "V" can be added if trimming is desired, as a slight fussiness on the neckline is often flattering to the larger woman (519).

Based on the chart above, here are instructions in detail for a design in 3-ply for a 42-inch bust size—

Commencing at the lower edge, using No. 10 needles.

Cast on 128 sts.

Work in k.2, p.2 rib for 2½ ins.

Change to No. 12 needles and continue in rib until work measures 3½ ins. from the beg.

Inc. to 141 sts. by working the next row as follows—

Rib 10, (inc. in next st., rib 8) 12 times, inc. in next st., rib to end.

Change to No. 10 needles and work in st. st. with fancy centre panel and side inc. as follows—

1st row: K.37, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.1, k.2 tog., w.f., k.5] 4 times, k.1, (w.f., k.2 tog.) 3 times, k.37.

2nd and every alt. row: P.

3rd row: K.37, [k.1, (w.f., k.2 tog.

t.b.l.) 3 times, k.2 tog., w.f., k.3, w.f., k.2 tog. t.b.l., k.1] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.37.

5th row: Inc. in 1st st., k.36, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, (k.1, w.f., k.2 tog. t.b.l.) twice, w.f., k.2 tog. t.b.l.] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.36, inc. in last st.

7th row: K.38, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.2, (w.f., k.2 tog. t.b.l., k.1) twice] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.38.

9th row: K.38, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.3, w.f., k.2 tog. t.b.l., k.3] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.38.

11th row: K.38, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.4, w.f., k.2 tog. t.b.l., k.2] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.38.

13th row: Inc. in 1st st., k.37, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.2, (w.f., k.2 tog. t.b.l., k.1) twice] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.37, inc. in last st.

15th row: K.39, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.1, (w.f., k.2 tog. t.b.l.) twice, k.1, w.f., k.2 tog. t.b.l.] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.39.

17th row: K.39, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.2, w.f., k.2 tog. t.b.l., k.1, k.2 tog., w.f., k.1] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.39.

19th row: K.39, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.4, k.2 tog., w.f., k.2] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.39.

21st row: Inc. in 1st st., k.38, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.3, k.2 tog., w.f., k.3] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.38, inc. in last st.

23rd row: K.40, [k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.2, k.2 tog., w.f., k.4] 4 times, k.1, (w.f., k.2 tog. t.b.l.) 3 times, k.40.

24th row: P.

In these 24 rows one repeat of the lace pattern used for the centre panel on the stocking stitch front has been worked and increases have been made on the



3rd and every following 8th row throughout.

Working rows 1 to 24 of the centre panel throughout, still continue to inc. at each end of the row on every 8th row from the previous set of inc. until there are 155 sts. on the needle.

Continue on these sts. until the work measures $12\frac{1}{2}$ ins. from the beg., finishing so that the right side of the work will be facing when you work the next row.

This is the point at which the length of the garment from the armhole to the lower edge should be adjusted, making it slightly longer or shorter as desired.

Cross Darts. These are done as follows—

1st and 2nd rows: Work to last 7 sts., turn.

3rd and 4th rows: Work to last 13 sts., turn.

5th and 6th rows: Work to last 19 sts., turn.

7th and 8th rows: Work to last 25 sts., turn.

neck, and there will be 1 st. more on the left-hand side of the neck than on the right hand.

In order to keep the balance of the pattern correct, on the next row work across 53 sts. then work the next 3 sts. thus—w.f. k.2 tog. t.b.l., k.1.

Slip the remaining 57 sts. on to a stitch-holder and leave for the present.

K. the st. at the inside edge on every row and continue working on these sts. dec. 1 st. at the inside edge of the lace panel on every 3rd row until 38 sts. remain.

Continue on these sts. until the work measures $7\frac{1}{2}$ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder. Cast off 13 sts. at the beg. of the next and following alt. row.

Work 1 row then cast off the remaining 12 sts.

Work the second half of the neck on the remaining group of 57 sts. to match the first.

Note that the first 3 sts. on the 1st row

Now work 2 rows, closing up the holes between the turns thus—pick up the loop in the gap where the turn was made, work into the back of this loop and slip the st. just formed on the left hand needle, then k. it tog. with the next st. on the left-hand needle. Work all across row.

Shape the Armhole. Cast off 7 sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of every row until 113 sts. remain.

Divide for the "V" Neck Opening. The lace panel is continued up each side of the "V"

are worked thus—k.1, w.f., k.2 tog. t.b.l., and that the neck dec. are worked on the first and every following 3rd row until 38 sts. remain.

The Back. Omitting centre lace panel and working back in stocking stitch after the ribbing has been completed, work as the instructions for the front until the armhole shaping is finished and there are 113 sts. on the needle.

Continue on these sts. until the work measures $7\frac{1}{2}$ ins. from the beg. of the armhole shaping.

Shape the Shoulder by casting off 13 sts. at the beg. of the next 4 rows, 12 sts. at the beg. of the next 2 rows, then cast off the remaining sts.

SLEEVES, LONG

Using No. 12 needles, cast on 62 sts.

Work in k.1, p.1 rib for 3 ins.

Next row: Inc. to 71 sts. as follows—

Rib 7, (inc. in next st., rib 5) 8 times, inc. in next st., rib to end.

Change to No. 10 needles and work in st. st., inc. 1 st. at both ends of 3rd and every following 7th row until there are 107 sts. on the needle.

Continue on these sts. until work measures 18 ins. from the cast-on edge. The length of the sleeve (longer or shorter), can be adjusted at this point.

Shape the Top of the Sleeve. Cast off 3 sts. at the beg. of the next 6 rows, then 2 sts. at the beg. of the following 8 rows.

Now dec. 1 st. at both ends of every row until 63 sts. remain and every alt. row until 53 sts. remain. Then dec. at both ends of every following 3rd row until 37 sts. remain.

Cast off 4 sts. at the beg. of the next 6 rows. Cast off.

SLEEVES, SHORT

Cast on 86 sts.

Work in k.1, p.1 rib for $\frac{3}{4}$ in.

Next row: Inc. to 97 sts. as follows—

Rib 8, (inc. in next st., rib 6) 10 times, inc. in next st., rib to end.

Change to No. 10 needles and proceed in st. st., increasing 1 st. at both ends of 5th and every following 6th row until there are 107 sts. on the needle.

Continue on these sts. until the work measures $4\frac{1}{2}$ ins. from the cast-on edge.

Shape the top as for the long sleeve.

THE NECKBAND

Finish this with a picot edge or a k.1, p.1 rib braided edge that can be tied into a bow.

Braided Edge neckband with tie bow.

Using No. 12 needles cast on 5 stitches.

Proceed as follows—

1st row: K.1, k.b.1, p.1, k.b.1, k.1.

2nd row: (K.1, p.b.1) twice, k.1.

Repeat these 2 rows until sufficient has been worked to fit round the edges of the "V" neck with 6 ins. extra at each end to form the tie bow.

TO COMPLETE THE JUMPER

Using a back-stitch seam join shoulder, side and sleeve seams up to the ribbing, and stitch in sleeves.

Using a flat seam join the ribbing.

Stitch the braided neckband round the neckline, leaving 6 ins. hanging loose at centre front of "V". Tie these loose ends into a neat bow and tack down into position.

Finally press all seams.

KNICKERS

Knickers can be knitted in a large variety of wools and patterns.

In heavy wools such as vest wool or 3-ply wool they can be worked in ribbing and stocking stitch, or an all-over

open-work pattern can be used in place of the stocking stitch pattern.

In finer wools and silk a hemmed top with elastic gives a smarter finish than ribbing, and elaborate lace patternings

can be used on the fabric to give a fashion slant to your underwear.

Knickers are knitted in three pieces, two legs which are identical except that the shaping is reversed, and a square or diamond gusset.

BASIC SHAPE

The leg pattern is shown in diagram (520).

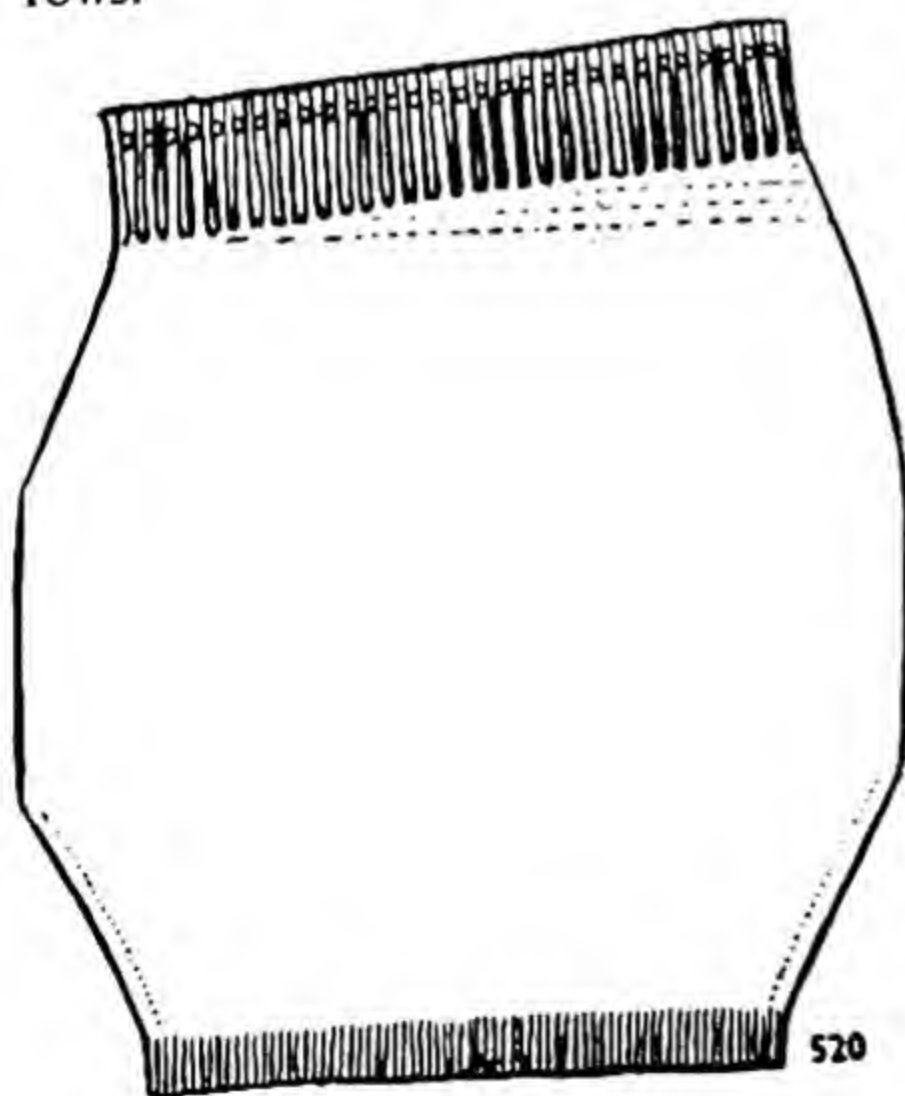
Two typical gusset patterns can be seen in (521).

When making up knickers and all types of underwear it is advisable to use a flat seam; this means that the first and last stitches must be knitted on every row.

DESIGN

When designing knickers you will need the waist measurement, round the widest portion of the hips and the measurement of the leg. After the ribbing or hem has been worked, the top of the knickers is shaped by working along a given number of stitches and then turning and working back to the end.

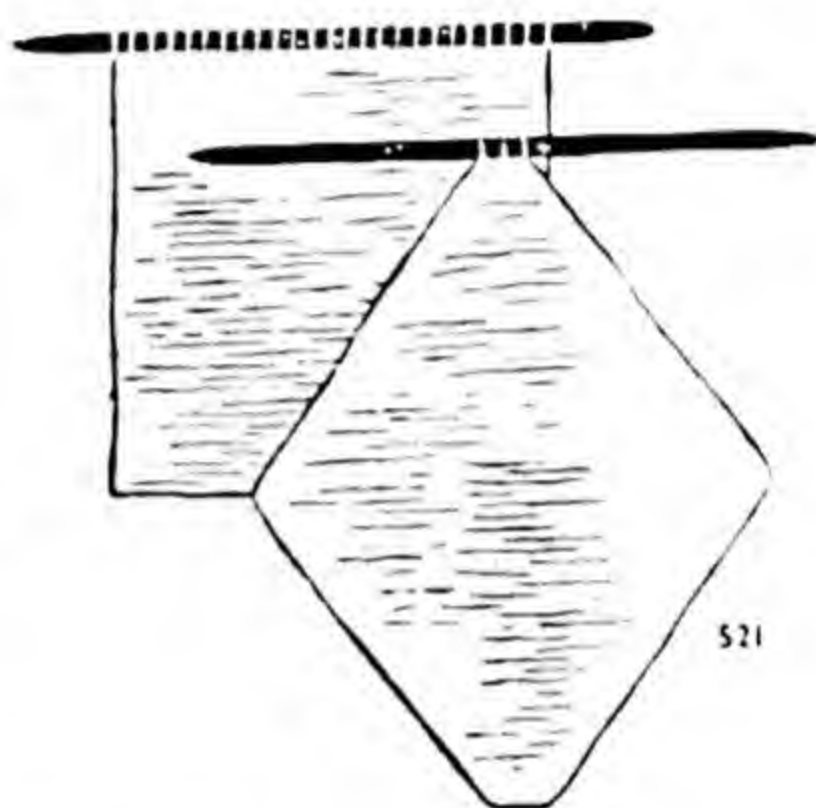
Continue in this manner, working along approximately 16 more sts. on each turn until you have worked 12 rows.



LEG SHAPING

Simple increases are worked by knitting into the front and back of the stitch, and these are graduated evenly along both sides of the leg until the widest part of the garment is reached.

The leg itself is then decreased at each end of the needle, the decreases being graduated again at even intervals to give the correct shaping to the leg proper of the knickers.



The increases and decreases are worked 2 sts. in from the end st., thus the inc. row will be worked as follows—

K.2, inc. by knitting into front and back of next st., k. to last 3 sts., inc. by knitting into front and back of next st., k.2.

The dec. row is worked thus—

K.2, k.2 tog., k. to last 4 sts., k.2 tog. k.2.

When working an all-over lace fabric, the increases and decreases should be worked on the 2nd st. or 2nd group of 2 sts. as the case may be, the extra sts. gained or lost being worked into the pattern in order to maintain the all-over effect of the fabric.

In order to give you some guidance in applying the above principles here are the instructions for knitting a pair of knickers of average size in 3-ply

wool, working at a tension of $7\frac{1}{2}$ sts. and $9\frac{1}{2}$ rows to the square in. To procure this tension you will normally use a size 10 needle. A finer needle is used for the top ribbing, No. 12 or No. 13 being ideal for this purpose.

RIGHT LEG

Using the finer needles cast on 114 stitches.

Knitting the end stitches on every row work in k.1, p.1 rib for 4 rows.

Then make holes for the elastic as follows—

K.2, * w.f., k.2 tog., p.1, k.1; rep. from * to end.

Continue in ribbing until it measures 3 ins. from the beg.

Top Shaping. This is worked in st. st., as follows—

1st row: K.9, turn.

2nd row: P. to end.

3rd row: K.25, turn.

4th row: P. to end.

5th row: K.41, turn.

6th row: P. to end.

Continue working in this manner for 6 more rows.

Work the side shaping by increasing 1 st. at both ends of next and every following 6th row until there are 120 sts. on the needle, then every following 4th row until there are 148 sts. on the needle.



Continue on these sts. until the work measures $16\frac{1}{2}$ ins. down the front edge.

Shape the Lower Part of the Leg by dec. 1 st. at both ends of next and every alt. row until 112 sts. remain.

Continue on these sts. until work measures approximately 5 ins. from first dec., then change to No. 12 needles and work in k.1, p.1, rib for 1 in.

THE GUSSET

A square gusset is worked by casting on approximately 24 sts. and knitting a square in st. st.

Diamond Shaped Gusset. Commence by casting on 3 sts.

Work graduated increases on every 3rd row until the work measures 5 ins., then dec. on every 3rd row to match the inc. until 3 sts. remain. The 3 sts. are then cast off (522).

MITTENS OR MITTS

The mitten, as distinct from the glove mitten (see page 255) takes the form of a large bag for the four fingers and a smaller bag for the thumb. These can be worked in any weight of wool from a 3-ply to a double-knitting and many of them have very attractive coloured designs in peasant knitting which add interest and excitement to the finished work.

The principle of knitting mittens is the same as gloves, work until the

fingers are reached (see page 254).

At this point, instead of dividing the stitches for the fingers as on the glove, continue in rounds until the work is long enough to reach the tip of the little finger.

The top shaping is worked to form a diagonal movement at each side of the front and back of the mitten, 2 sts. are kept as a "constant" between the decreases at each side.

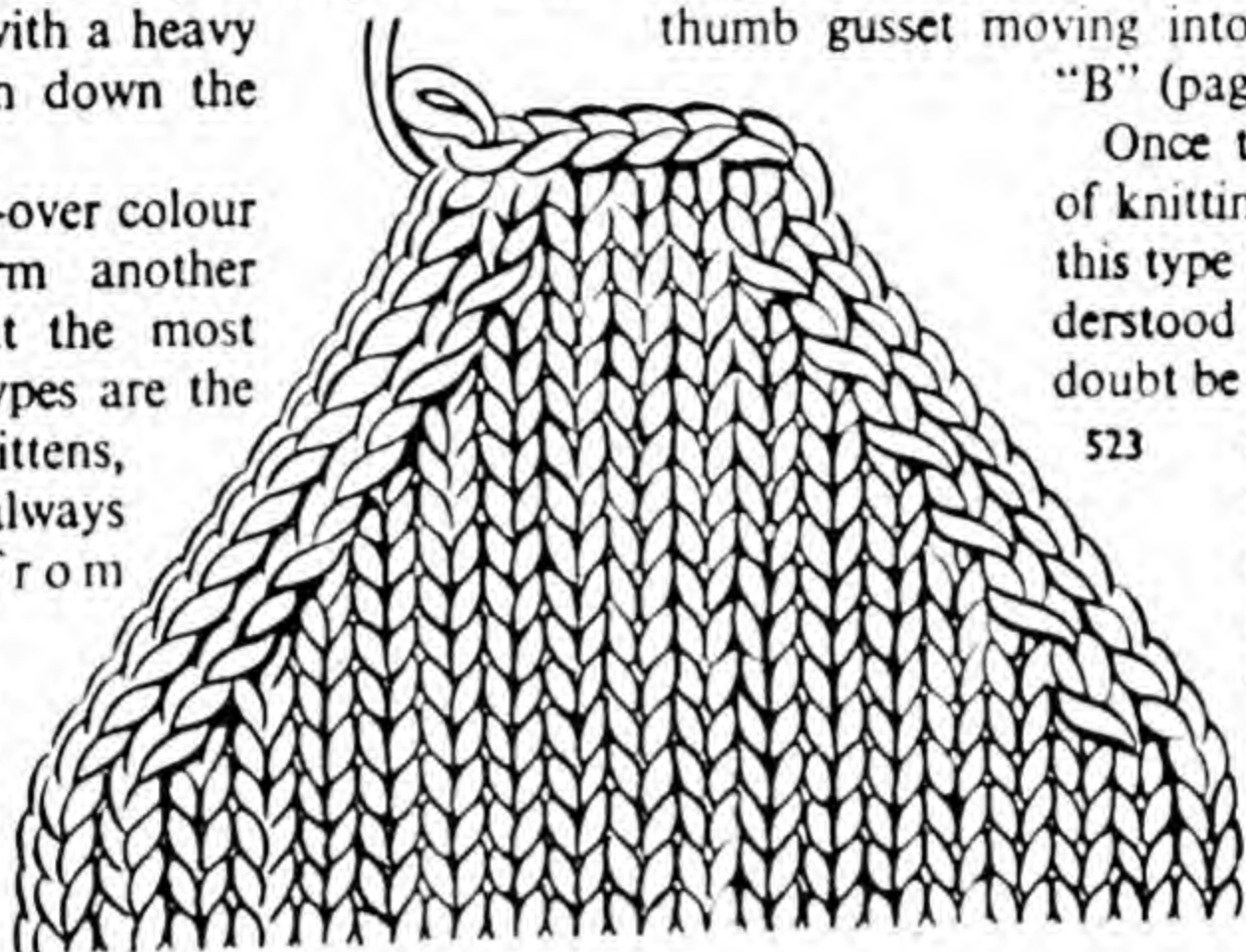
Diagram (523) shows the decreases

marked for the top of a mitten to fit an average hand, knitted in a double knitting weight.

The knitting can either be worked in stocking stitch or you might like to decorate it with a heavy cable pattern down the centre back.

Simple all-over colour patterns form another variation but the most interesting types are the peasant mittens, which are always worked from charts.

The charts (524) show a typical



example of a Norwegian mitten. The bold lines at the base of the pattern part of the back of the mitten "A" (page 272) are stripes of coloured ribbing, forming the cuff. Notice the thumb gusset moving into the thumb "B" (page 273).

Once the principle of knitting mittens of this type has been understood you will no doubt be able to find an endless variety of patterns and designs that can be used or adapted for mittens.

523

SCARVES

Scarves are narrow oblong pieces of knitted fabric with the ends fringed. A common practice is to knit in a rib pattern, although a very useful type of scarf can be made in double knitting (see page 55). Wool of 2- or 3-ply will produce an ideal fabric in double knitting for either a light weight or medium weight scarf.

Another useful stitch, particularly if 4-ply or double knitting weights are used, is *French Ribbing*, sometimes called *Fisherman's Rib* (see page 80).

Another effective stitch for scarves is *Brioche Knitting* (see page 99).

If striped effects are desired, either double knitting or k.1, p.1 rib is an ideal fabric.

DIAGONAL EFFECTS

Interesting effects for scarves with diagonal ends can be created by working the fabric on the bias. Bias knitting is worked on the simple principle of increasing in 1st st. and knitting the last 2 sts. tog. on alt. rows.

Diagonal striped effects can be created by using bias fabrics; or you can knit a charming lace scarf but remember that you must keep 2 k. sts. at the beg. and end of every row.

FRINGE

The fringing of scarves is a very simple matter. Take a length of cardboard about 3 ins. wide. Wind the wool round the cardboard, then cut along one edge.

Now take 3 or 4 strands, hold the ends together between the fingers, slip a crochet hook through the edge of the scarf and through the loop formed by holding the strands of wool between the fingers, draw this loop through the edge of the knitted fabric. Now insert the crochet hook under the 6 or 8 strands of wool held between the fingers, draw this through the loop already formed and pull tightly into a knot (525).

Fringe across the ends of the scarf in this manner, trimming the fringe off neatly to the length desired.

CHART 'A'

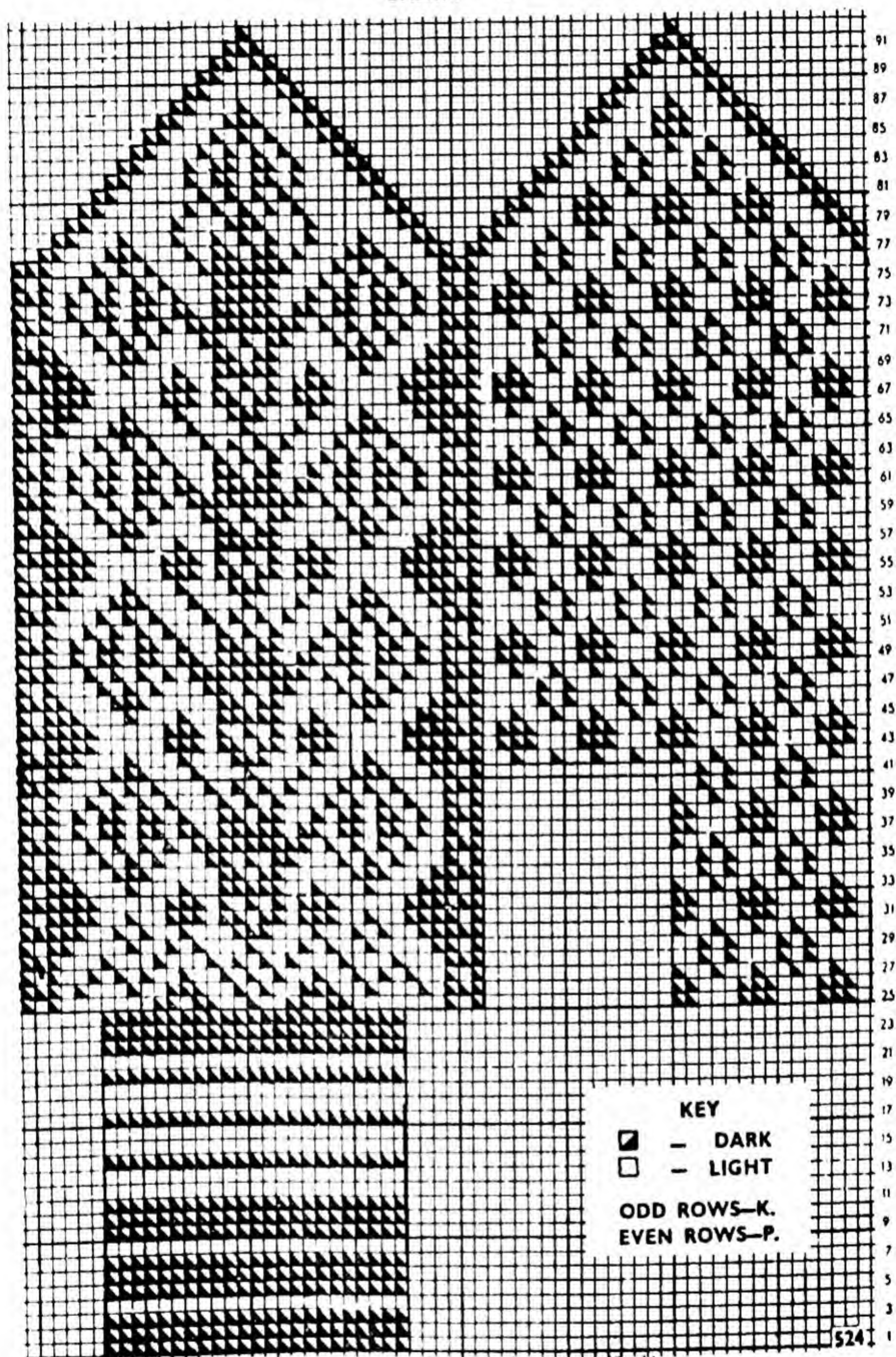
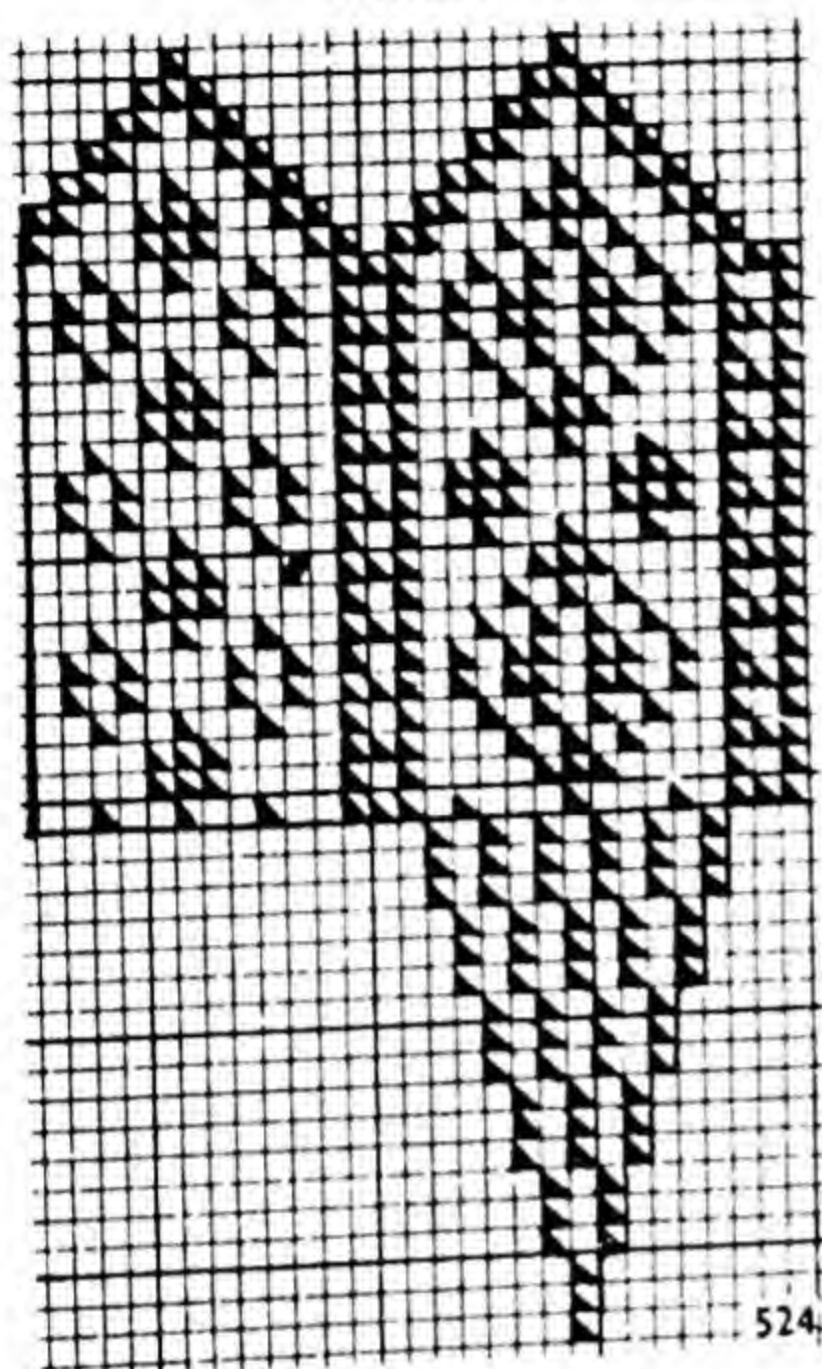


CHART 'B'



SHETLAND LACE SCARF

This is a traditional scarf, which is always knitted in *Fan and Feather* pattern, a delightful variation of *Feather Stitch* (see page 142). The pattern row is worked exactly as in *Feather Stitch*,

3 knit rows being worked after each pattern row. The usual practice is to knit these scarves in a 2 or 3 ply weight of wool, using a comparatively coarse needle, approximately size 5 for a 3-ply and size 7 for a 2-ply.

Broad bands of colour can be worked into the scarf, keeping the patterning going all the time.

The edge when finished will be scalloped and the usual finish to the ends is to work 6 knit rows before commencing the pattern, completing the scarf by working 5 knit rows before casting off.

A remarkable point that must be emphasized here is that in this type of scarf the cast-on and cast-off rows must be worked very loosely, as this enables the fabric to flow attractively into its natural scallops.

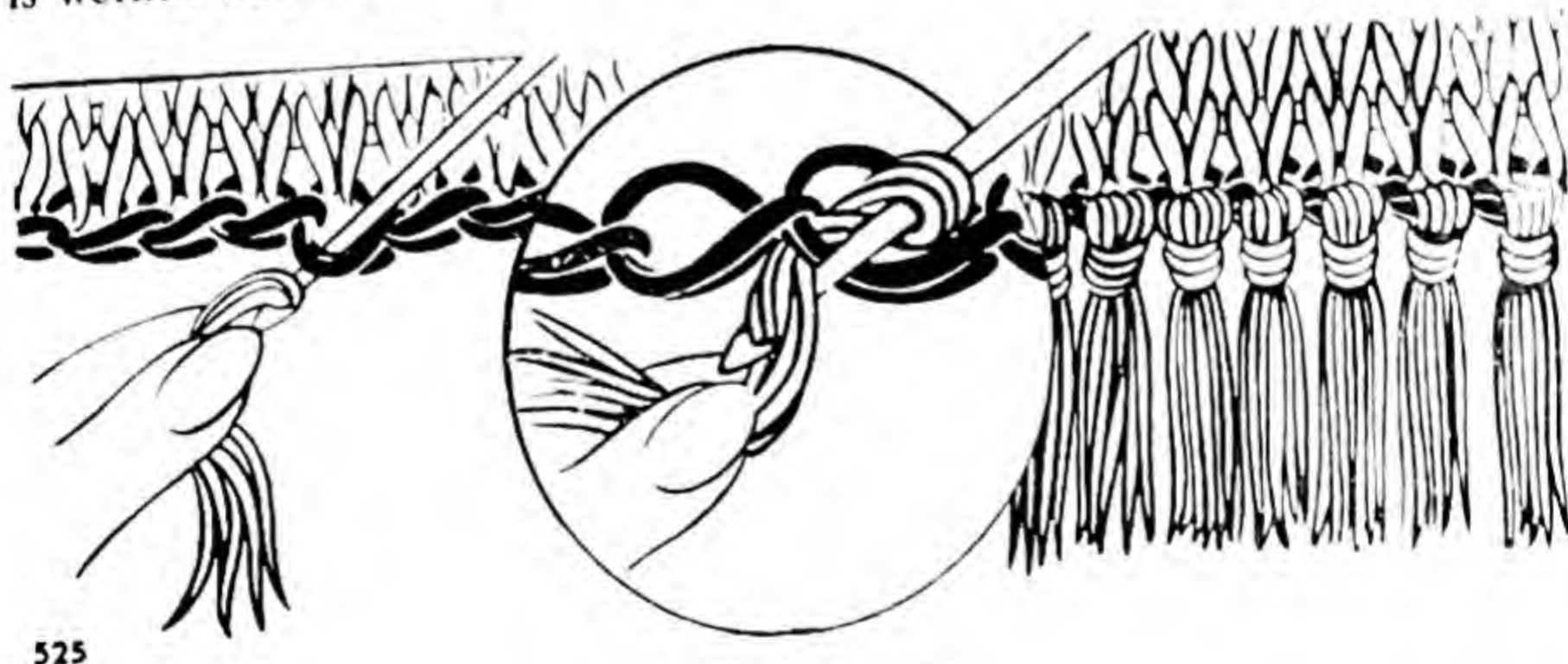
Here is the variation of *Feather Stitch* used on a Shetland scarf—

Fan and Feather Stitch. Cast on a multiple of 18 sts. plus 1 st.

1st row: • K.1, (k.2 tog.) 3 times, (w.f., k.1) 5 times, w.f., (k.2 tog.) 3 times; rep. from • to last st., k.1.

2nd, 3rd and 4th rows: K.

These 4 rows form the pattern.



SHAWLS

Shawls have always had their place in the world of fashion. One immediately thinks of the lovely embroidered speci-

mens from China and Spain, or the delightful woven ones from Persia and India. Coming nearer home the Paisley

shawl in fine cashmere at one time ranked very highly as an accessory for the well dressed woman. Indeed shawls have always been popular favourites. They can be square, triangular or round. Some of them, the traditional Shetland christening shawls for instance, are so lacy and cobweblike that as one gazes at them in sheer admiration one is inclined to think that celestial spiders have been at work creating the lovely, lacy effects. Baby's shawls in 2-ply or 3-ply have always been popular, while shawls in heavier weights—4 ply and double knitting—have won a place in the modern woman's heart.

CIRCULAR SHAWLS

The first method of knitting these shawls is on the same principle as for the circular disk, (page 38). By knitting one round and purling the following round, you will produce a circle of garter stitch. If, on the other hand, you knit every round you will produce stocking stitch.

Delightful lace patternings can be worked into these shawls, providing it is remembered that the lace pattern must

be built up to fall into the number of stitches between the increases.

Lace Pattern, Simple. This design embodying the lace medallion on a target principle can be worked as follows—

Cast on 8 sts., arranging 2 on each needle, using 5 needles in all to work the rounds.

1st round: K. into back of all sts.

2nd round: K. into front and back of each st. (16 sts.).

3rd round: K.

4th round: * W.f., k.2 tog.; rep. from * to end.

5th round: K.

6th round: K. into front and back of each st. (32 sts.).

7th round: K.

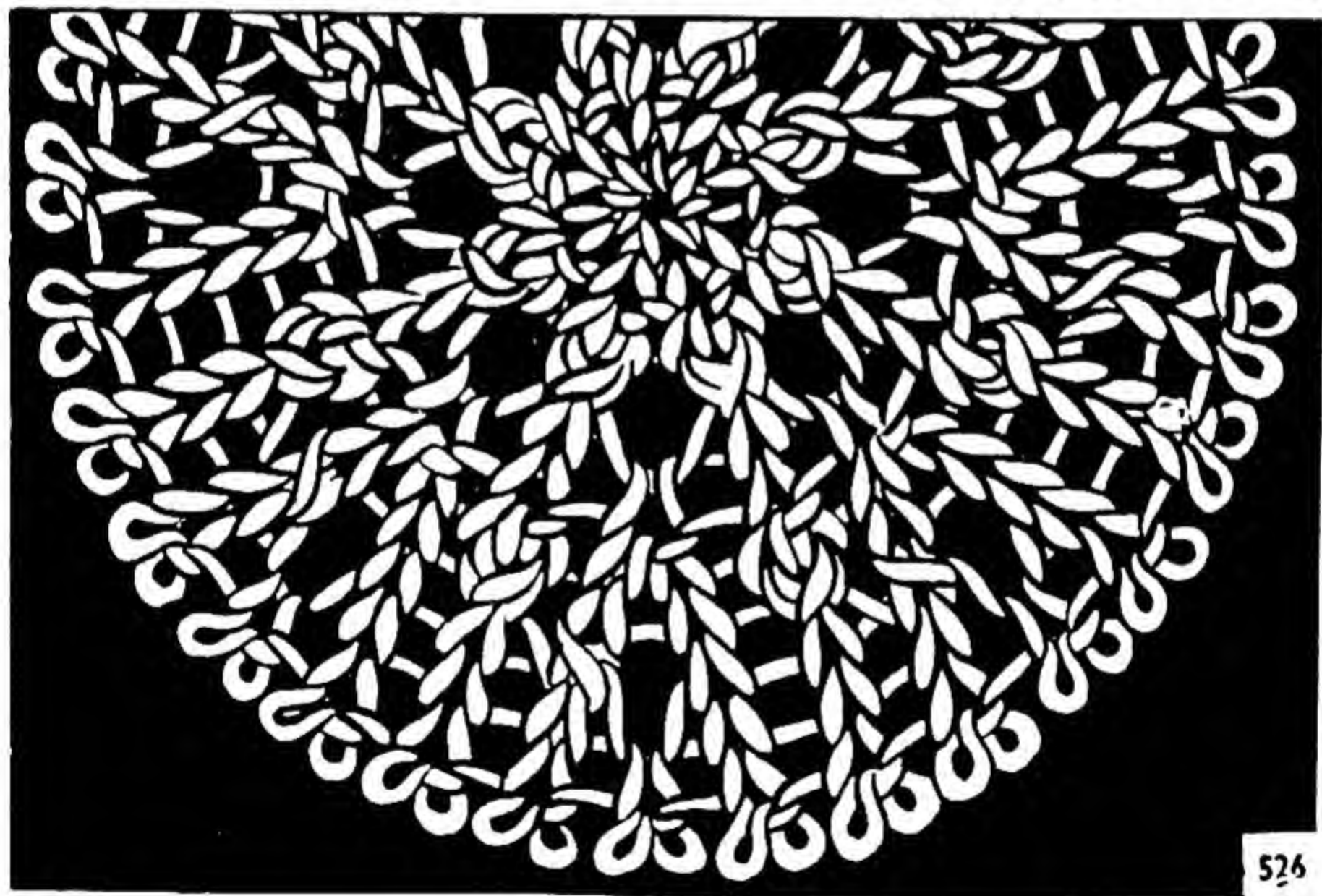
8th round: * K.2, w.f., k.2 tog.; rep. from * to end.

9th round: K.1, * w.f., k.2 tog., k.2; rep. from * to last 3 sts. of round, w.f., k.2 tog., k.1.

10th round: * W.f., k.2 tog., k.2; rep. from * to end.

11th round: K.

12th round: K. into front and back of



every st. (64 sts.). These 12 rounds are shown in detail in (526).

13th round: K.

14th to 16th rounds: As 8th to 10th.

17th round: K.

18th round: * K.1, k. into front and back of next st.; rep. from * to end (96 sts.).

19th and 20th rounds: K.

21st round: * W.f., k.2 tog.; rep. from * to end.

22nd and 23rd rounds: K.

24th round: * K.2, k. into front and back of next st.; rep. from * to end.

25th to 29th rounds: As 13th to 17th.

30th round: * K.3, k. into front and back of next st.; rep. from * to end.

31st to 35th rounds: As 19th to 23rd.

Continue in this manner, working 5 rounds between each two sets of increases, *noting* that 1 st. more is knitted before the inc. in each inc. round.

You can alternate the lace pattern in the 5 rounds throughout completing the shawl by knitting a narrow border on 2 needles and sewing it on neatly all round the edge.

Sections, Knitting In. Another method of knitting circular shawls, using two needles only, is to knit the shawl in sections, the sections being created by turning and working back to the outside edge.

When the first section has been completed work a second one in a similar way continuing until sufficient sections to form a flat circle have been worked, then join the cast-on and cast-off edges together with a flat seam.

If you cast on using the two needle method to form a looped edge, the stitches on the needle can be grafted (without casting off) to the loops formed by

the Through the Stitch method cast-on.

The principle of working the sections is as follows—

Cast on 12 sts.

1st row: K.

2nd row: P. to last 2 sts., turn.

3rd row: K.

4th row: P. to last 4 sts., turn.

5th row: K.

6th row: P. to last 6 sts., turn.

7th row: K.

8th row: P. to last 8 sts., turn.

9th row: K.

10th row: P. all across.

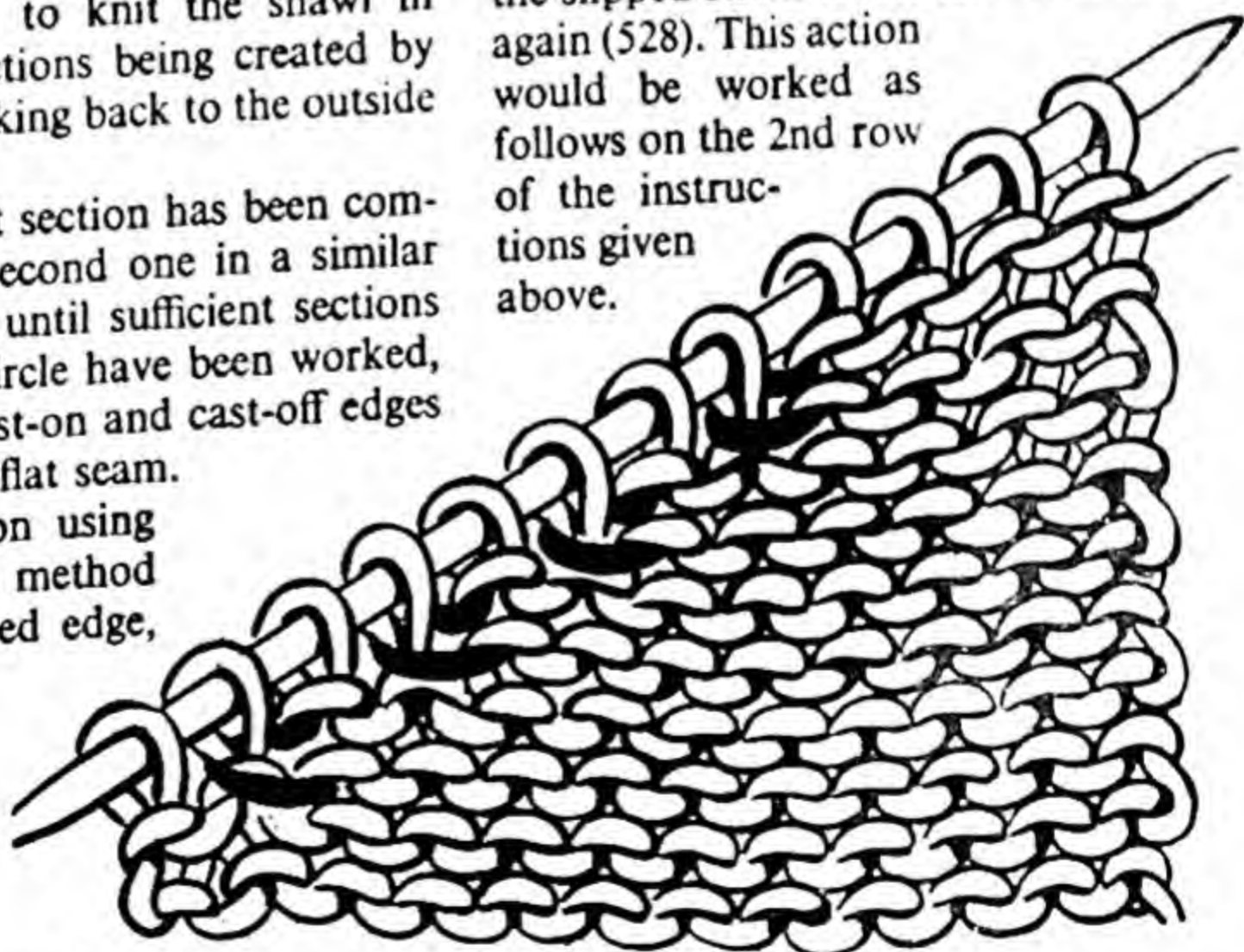
11th row: K.

Diagram (527) shows one section completed.

Rep. rows 2 to 11 incl. until a complete circle has been formed.

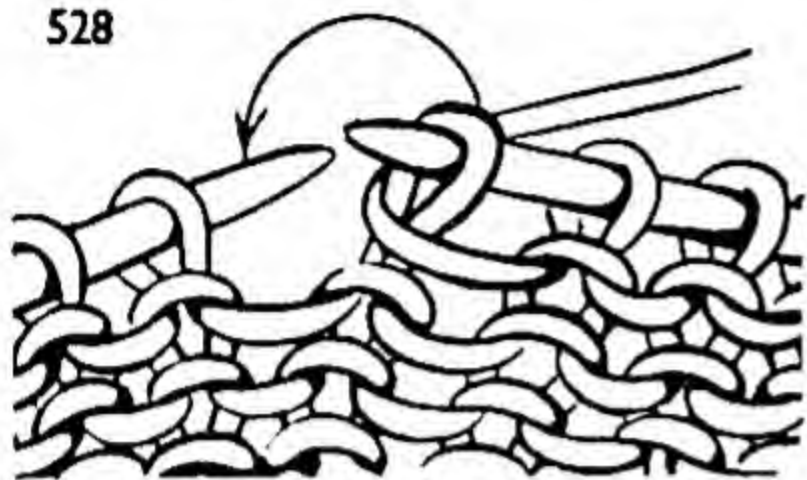
Once the principle of section knitting has been grasped it is a simple enough matter to adjust the stitches to the size of shawl being made.

Note. An important point on turning; to prevent holes in the work slip the stitch after the point where the turn is made from the left to the right hand needle without knitting it take the wool round this stitch to the back, returning the slipped stitch to the left hand needle again (528). This action would be worked as follows on the 2nd row of the instructions given above.



527

528



P. to last 2 sts. sl. the next st. from the left hand to the right hand needle without purling it, take the wool to the back of the work, so that it lies across the front of the st. just slipped, now sl. the st. back again on to the left hand needle, turn and k. 3rd row.

SQUARE SHAWLS

These can be knitted in several ways. The simplest type is a square of knitted fabric either in garter stitch or an all-over lace patterning, to which is added afterwards a lace border.

The principle here is perfectly simple.

Cast on the number of sts. required for the width of the shawl, less the width of the border, thus if the finished shawl is to measure 72 ins. square and the border pattern measures 4 ins. at its widest point, the centre square will have to be 64 ins. across.

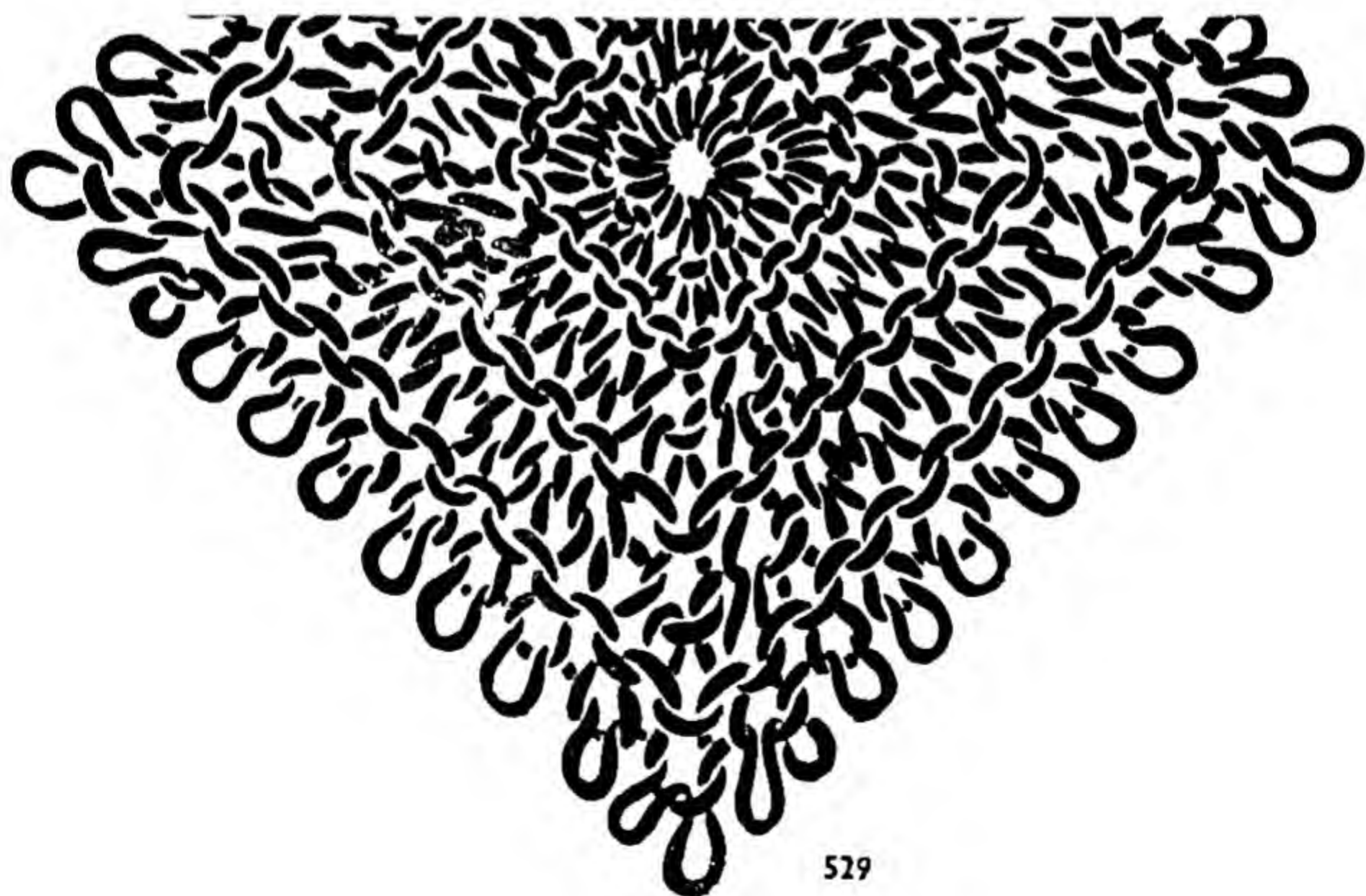
If a garter stitch centre is used, simply multiply the number of stitches to the inch in the appropriate type of wool by the width of the shawl (64 ins.) and proceed to knit every row until a length of garter stitch approximately 60 inches long has been produced. The extra 4 ins. are added when you "dress" the shawl by stretching the knitted fabric lengthwise until it measures the required 64 ins.

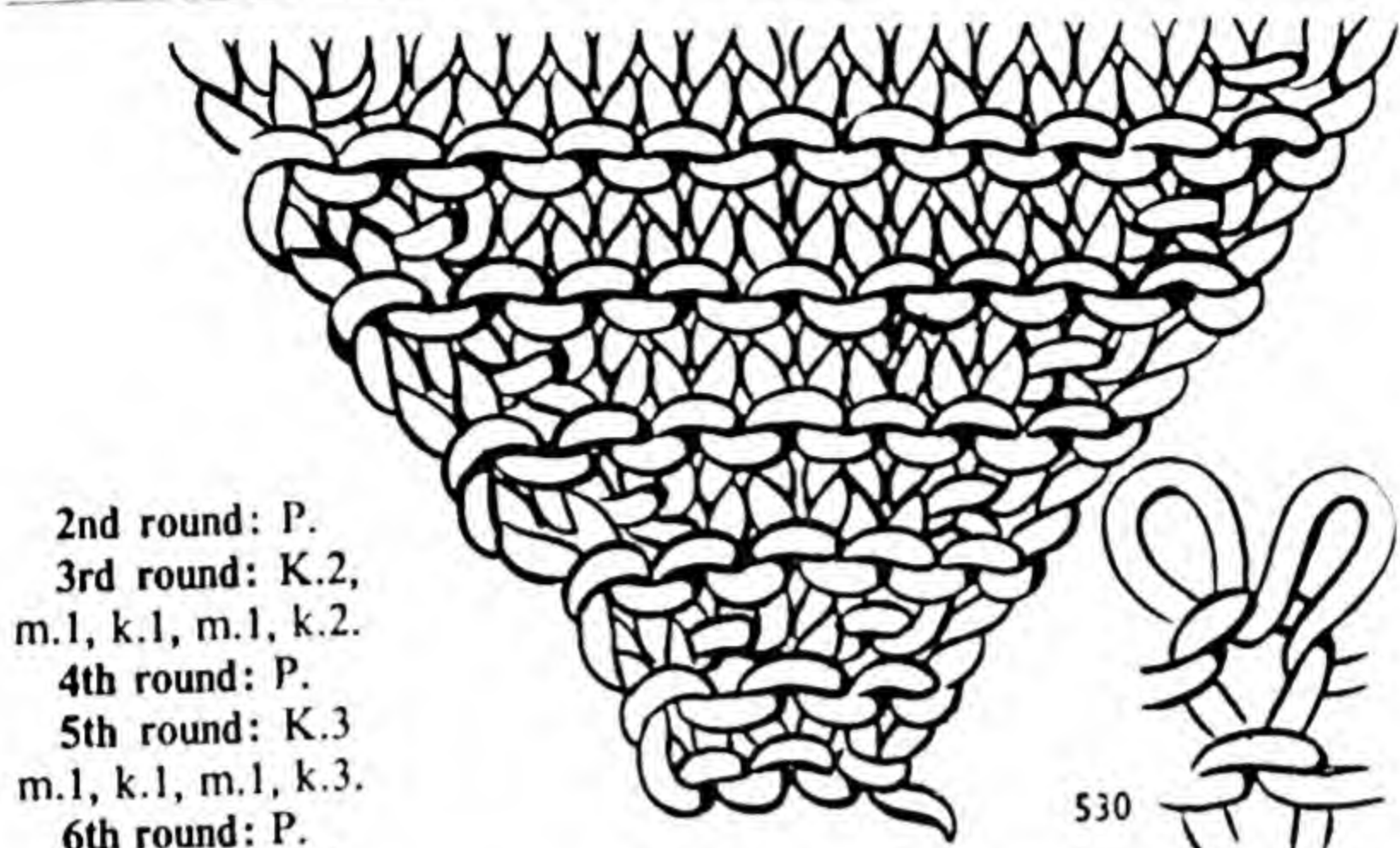
Second Method. Another method of knitting a square shawl is to work from the centre outwards (see instructions for *Square Disk* on page 40). The principle here is to cast on 3 sts. on each of 4 needles (5 needles will be required for knitting the shawl), 12 sts. in all. Then work an increase principle at each side of the centre stitch on each needle on every alternate round, working in rounds all the time.

When working a garter stitch centre on this principle purl every alternate round (529).

The following instructions illustrate this principle when worked in garter stitch. The action on each round is worked on each of the 4 needles.

1st round: K.1, m.1, k.1, m.1, k.1.





2nd round: P.
 3rd round: K.2,
 m.1, k.1, m.1, k.2.
 4th round: P.
 5th round: K.3
 m.1, k.1, m.1, k.3.
 6th round: P.

Continue working in this manner until a square the required size has been completed.

The increases can either be worked on the "m.1" principle (the solid increase, where you pick up the loop between the stitch just worked and the following stitch and knit into the back of it), or on the ordinary "w.f." principle (lace hole increase), which will give you effective lace stripes moving diagonally up to each corner of the shawl.

The border is knitted afterwards on two needles, using a lace pattern and allowing sufficient at the corners to gather in slightly on turning the corners with the lace.

A favourite design on Shetland has a garter stitch centre, working on the principle of knitting from the centre in rounds as given above, with a *Shell and Feather Pattern* (page 143) border knitted in with the shawl. The principle here is perfectly simple. Start the border when you have a multiple of the number of stitches required for Shell and Feather Pattern, working outwards in this pattern as multiples are added in the increasing, thus enabling you to include additional patterns in the border itself.

TRIANGULAR SHAWLS

These are worked on a simple increase principle.

The simplest stitch is garter stitch and this can look very attractive if a fine wool and coarse needle are used, with a lace border sewn on the triangle after it has been completed. The principle here is to work side increases until the bottom corner of the triangle has been completed (530), following this by parallel increases up each side of the shawl until the desired size has been obtained.

Work as follows—

Cast on 3 sts. 1st row: K.

2nd row: (K.1, m.1) twice, k.1.

3rd and every alt. row: K.

4th row: K.1, m.1, k.3, m.1, k.1.

6th row: K.1, m.1, k.5, m.1, k.1.

8th row: K.1, m.1, k.7, m.1, k.1.

10th row: K.1, m.1, k.9, m.1, k.1.

Continue in this manner, working increases on every alt. row as before until the row "k.1, m.1, k.23, m.1, k.1" has been worked.

Proceed to work parallel increases as follows—

1st row: K.1, m.1, k.10, m.1, k.5, m.1, k.10, m.1, k.1. 2nd row: K.

3rd row: K.1, m.1, k.10, m.1, k.9, m.1, k.10, m.1, k.1. 4th row: K.

5th row: K.1, m.1, k.10, m.1, k.13, m.1, k.10, m.1, k.1. 6th row: K.

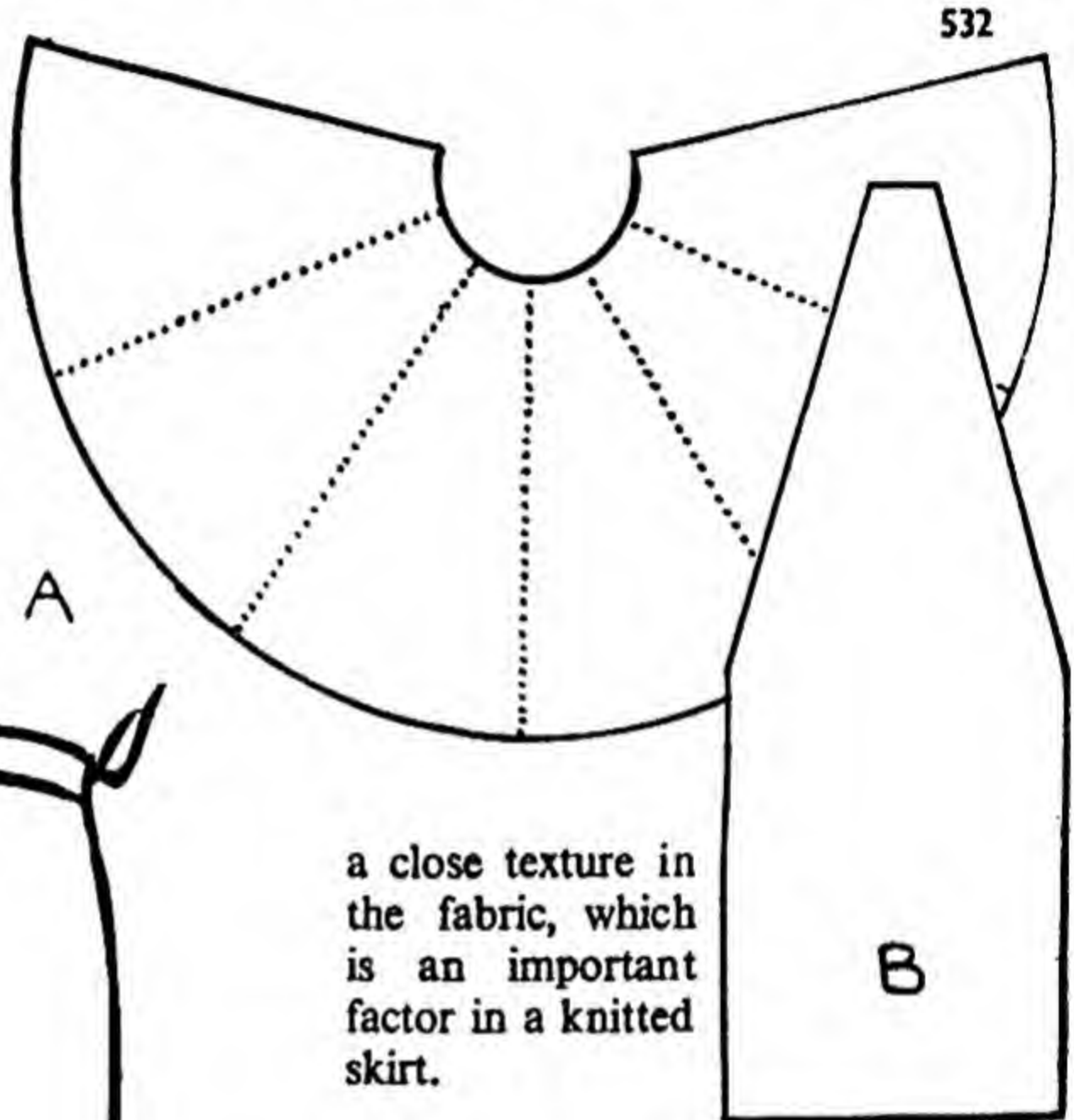
Continue increasing in this manner until a triangle the desired size has been completed. Cast off loosely.

SKIRTS

Skirts can be knitted either in the round, using a circular needle, or in sections, on two needles, the various sections being stitched together after they have been knitted. The principle of skirt knitting is to work on a series of graded decreases forming what is virtually a tubular piece of fabric much wider at one end (the lower edge of the skirt) than the other end (the waist band).

Wools in 4-ply

weights or with a bouclet twist are the best for this type of garment. If a 2-ply or 3-ply wool is used this necessitates extremely fine needles in order to get



a close texture in the fabric, which is an important factor in a knitted skirt.

FLARED SKIRT (531)

Flaring in a knitted skirt is created by moving the graded decreases inwards so that they move in diagonal lines towards each other, forming a series of triangular points on each section of the skirt (532).

If each section consists of 90 sts. the graded decreases will be worked as follows—

1st row: K.1, k.2 tog., k.85, k.2 tog.

2nd row: P.

3rd row: K.

4th row: P.

5th and 6th rows: As 3rd and 4th.

7th row: K.2, k.2 tog., k.81, k.2 tog., k.1.

8th row: P.

9th row: K.

10th row: P.



531

11th and 12th rows: As 9th and 10th.
13th row: K.3, k.2 tog., k.77, k.2 tog., k.2.

14th row: P.

15th row: K.

16th row: P.

17th and 18th rows: As 15th and 16th.

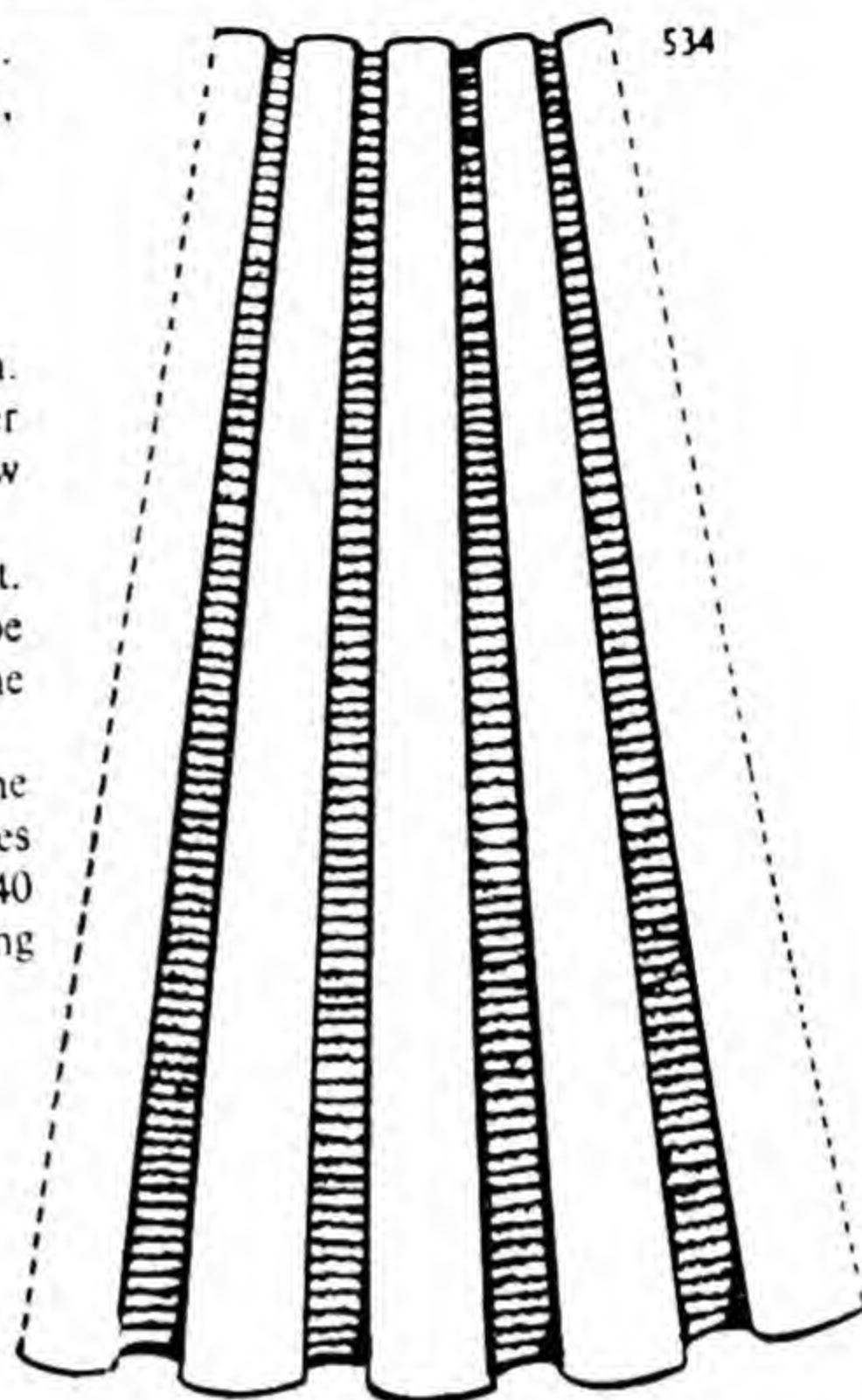
Continue decreasing in this manner on next and every following 6th row until 40 sts. remain.

Working on the basis of six 90-st. sections, (540 sts. all round), there will be 240 sts. at waist band when all the decreases have been worked.

You will need 145 rows to work the decreases so that each section moves from 90 to 40 sts. This means that 140 rows will be worked before commencing the flaring on the skirt itself.



533



PLEATED SKIRT (533).

The easiest method of working a pleated skirt is to create a ribbed fabric, working the decreases in the reverse stocking stitch portion of the rib and then in the stocking stitch portion of the rib so that you get what appears to be a series of graded pleats in the fabric itself (534). When working on a basis of a k.5, p.5 rib commence the decreasing on the reverse stocking stitch section after approximately 10 ins. in ribbing have been worked, grade the decreases according to the number of rows to be worked until the skirt is the correct length.

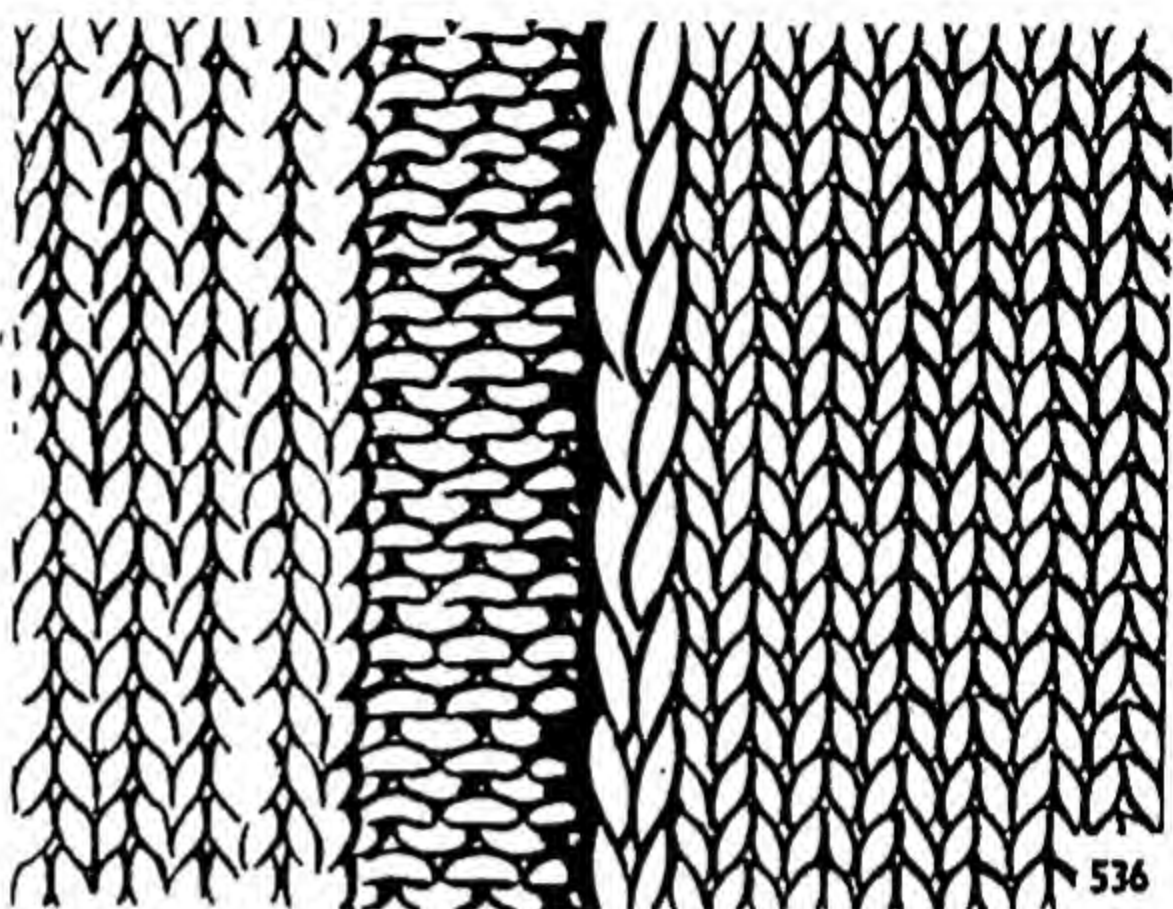
The decrease rows here are perfectly simple.

1st dec. row: K.5, p.2 tog., p.3.

2nd dec. row: K.5, p.2 tog., p.2.

3rd dec. row: K.5, p.2 tog., p.1.

It is advisable to keep 2 sts. in reverse



PLEATED SKIRT, KNIFE (535)

The principle here is entirely different from any other method of pleated knitting. The pleat itself is fashioned in the same way as in a tailored skirt, being stitched into position and pressed along the edge.

The edge of the pleat is clearly defined by a slip stitch, this stitch being slipped on every alternate round or row (536).

To work a bold knife pleated effect multiples of 15 stitches are required, the decreases being worked in the reverse stocking stitch portion as in the pleated method above, the actual knife pleats being sewn into position when the knitting is completed (537).

Cast on a multiple of 15 sts.

1st row: K.7, keeping wool at back of work sl.1 purlwise, k.2, p.5.

2nd row: K.5, p.10.

These 2 rows form the basis of the pleated stitch, the graded decreases being worked in the reverse stocking stitch portion as follows—

1st dec.: K.7, sl.1 purlwise, k.2, p.3, p.2 tog.

2nd dec.: K.7, sl.1 purlwise, k.2, p.2, p.2 tog.

3rd dec.: K.7, sl.1 purlwise, k.2, p.1, p.2 tog.

Note. There are only 3 graded decrease rows (or rounds). If you work

stocking stitch moving up to the waistband between the k.5 sections of the ribbing.

The decrease principle on the stocking stitch portion forming the pleat is as follows—

1st dec. row: K.2, k.2 tog., k.1, p.2.

2nd dec. row: K.1, k.2 tog., k.1, p.2.

The ribbing will have been reduced to a k.3, p.2 rib that will fall into charming pleats.

The above principle can be applied to a circular skirt, the decreases being worked then in the round instead of on the row.

11 rows in between each decrease row, only 25 rows are required. Thus, if you are working on a 4-ply basis at the same tension as the Tailored Skirt, (538), work 260 rows before commencing the dec., working 11 rows between each set of dec.

Work one row after the last dec. row, then cast off in rib.

To form the pleats fold over each pleat along the line formed by the slip stitch.

Press the pleat in position using a warm iron and a damp cloth.

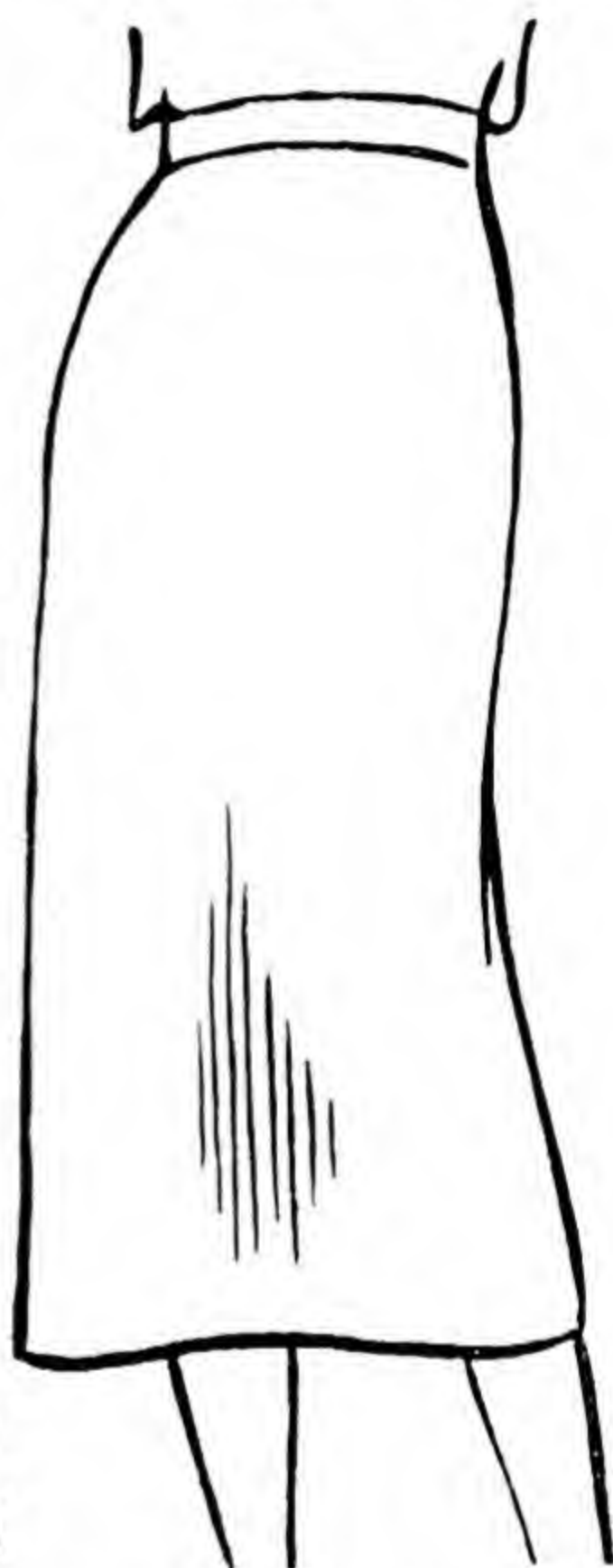
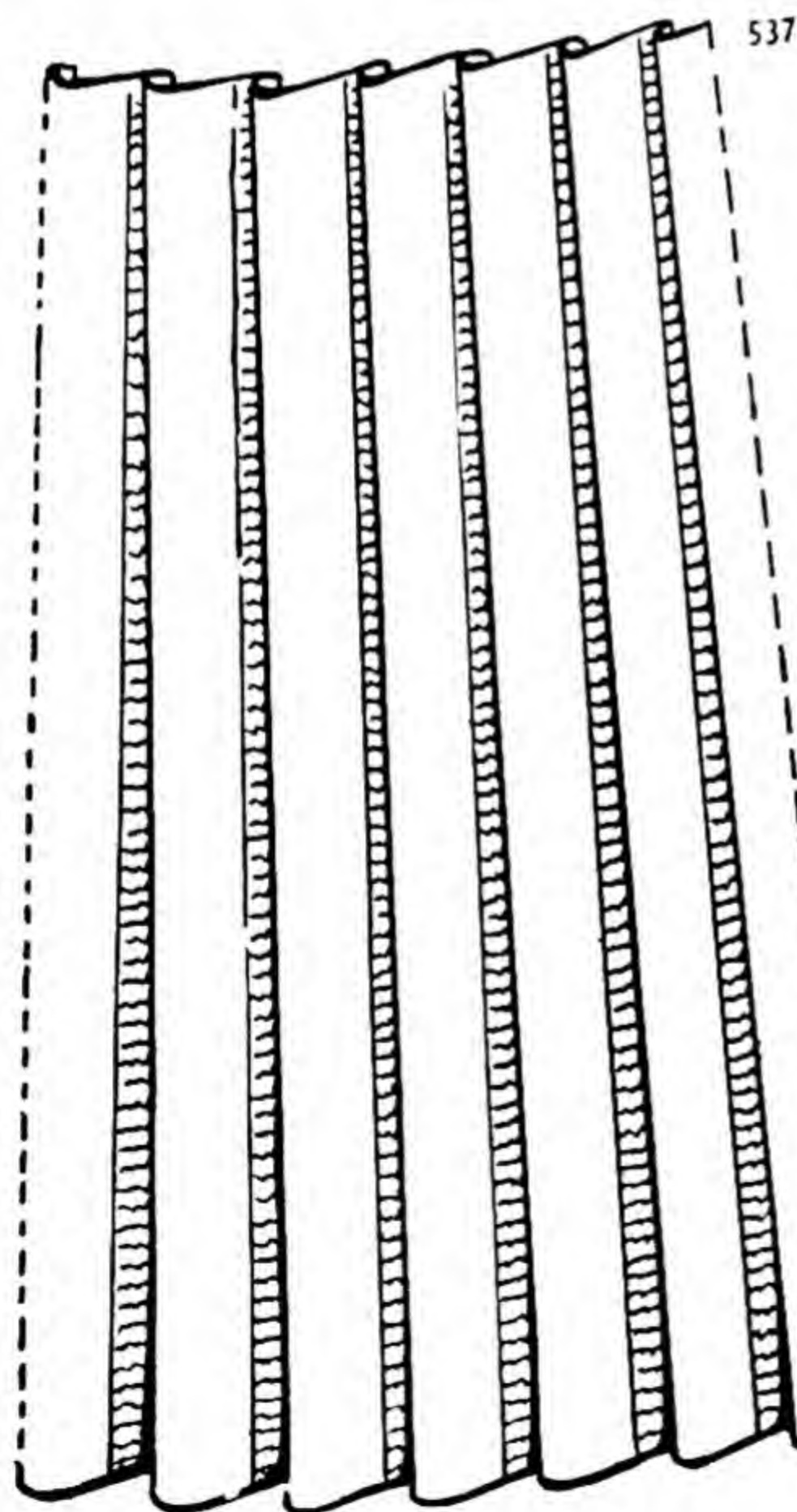
Firmly stitch the top of the pleats in position all round the waist.

Finally, attach the skirt to a waistband.

TAILORED SKIRT (538)

This is a tubular skirt in stocking stitch, knitted on a circular needle. 4-ply knitting wool is used on a No. 11 needle, thus working at a tension of $7\frac{1}{2}$ sts. and $9\frac{1}{2}$ rows to one square in.

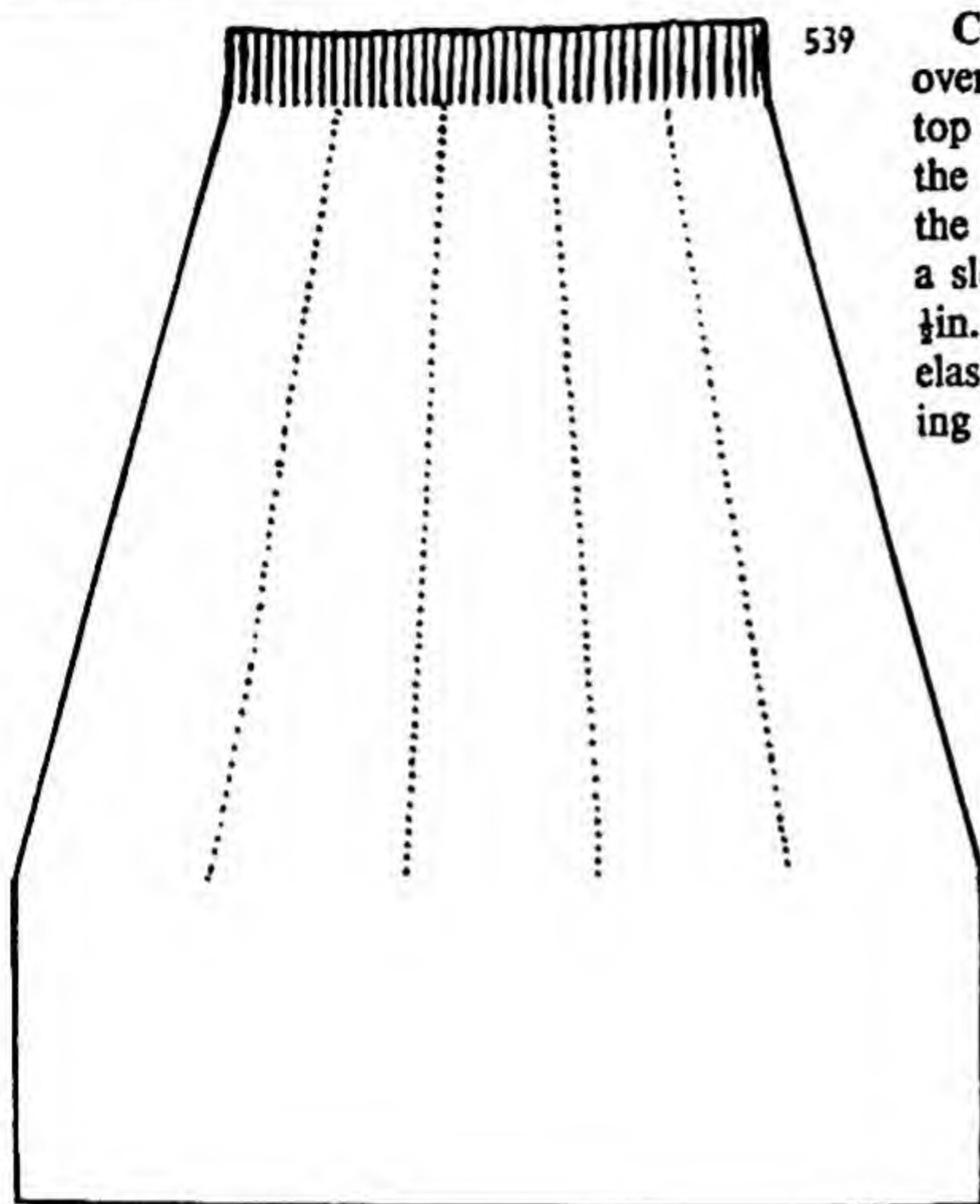
The width round the bottom of this type of skirt is approximately 60 ins.



thus 60 multiplied by $7\frac{1}{2}$ = 450 sts. This gives 10 sections of 45 sts. each an important factor when working out the decreases.

The length of a skirt is approximately 30 ins.; 30 multiplied by $9\frac{1}{2}$ gives 285 rounds.

Commence the skirt either with a hem—use the Through the Stitch method of cast-on; or make a firm edge with 3 rounds in k.1, p.1 rib.



539

Complete the Skirt. Fold over the ribbed band at the top along the centre and stitch the cast-off edge neatly on to the wrong side, thus forming a slot for elastic. Leave about $\frac{1}{2}$ in. open in order to thread the elastic through the slot, stitching this down when the elastic has been inserted in the waistband.

If a side opening with a zip-fastener and petersham waistband in place of elastic is preferred, work the skirt on exactly the same principle, forming the side opening by working in rows instead of rounds for the last 7 ins. of the skirt, noting that only 9 rows will be worked in ribbing as no slot will be needed for elastic.

The petersham band and zip-fastener are then stitched into position (see pages 90 and 92), thus completing the garment.

The first 85 rounds are knitted without decreasing, thus showing 200 rounds in which to work the graded decreases.

Now work the circular decreases. The principle here is to grade these so that they fall at the beginning of each 45 stitch section of the skirt (539).

Next round: (K.2 tog., k.43) 10 times. Work 9 rounds.

Next round: (K.2 tog., k.42) 10 times. Work 9 rounds.

Next round: (K.2 tog., k.41) 10 times. Work 9 rounds.

Continue working in this manner until there are 250 sts. on the needle.

Work 18 rounds in k.1, p.1 rib. Cast off.

The Two-Needle Method. This method of knitting a similar skirt is to cast on 225 sts., i.e. 5 sections of 45 sts. Working in rows in place of rounds, work as for the circular skirt, noting that in the decrease rows the bracketed portions will only be worked 5 times. When the 2 halves of the skirt are completed sew them together using a back-stitch seam, leaving a 7-in. opening for the zip-fastener at the top of the skirt.

SLIPOVERS

A slipover (sometimes called a pull-over) is, as the name suggests, a loose fitting sleeveless garment with a casual line and can be worn either by a man or a woman. The important thing in this

type of garment is that there is no side shaping, the straight line giving either a sloppy effect, (hence the name "sloppy joe", sometimes applied to a slipover to which sleeves have been added) or a

sleek, snug fit that is found when the slipover is used as a pullover by a man.

BASIC PRINCIPLES

These garments are worked as follows—

A welt is knitted in ribbing, the body of the garment is then worked in either stocking stitch, an allover fabric, or in a cable or ribbed effect. The neck can be either a "V" neck or a round neck. The neckbands and armbands are always knitted in ribbing to match the welt.

The usual rib for the welt is either a k.1, p.1 or a k.2, p.2 ribbed pattern, but where the "sloppy joe" effect is aimed at a common practice is to make a hem at the bottom. Normally the ribbing is worked on needles two sizes finer than the body of the garment, but where the hemmed effect is wanted the same size needles are used for the whole of the body of the garment, the neckbands and armbands being the only part of the garment knitted on the finer needle.

Another type of slipover is that with a Fair Isle design. The design is usually knitted in bands, a wide pattern being alternated with a narrow one. This is a useful method of using up oddments of coloured wools which may be lying idle in your workbasket.

All weights of wool from a 2-ply to a double knitting can be used for these types of garment. Usually, however, a 3-ply or 4-ply weight is used, as these form fabrics of an ideal weight and texture for slipovers for men and women.

The following table gives the suggested size of needles for various weights of wool.

| Type of Wool | Size of Needle for Ribbing | Size of Needle for Body of Garment |
|-----------------|----------------------------|------------------------------------|
| 2-ply | 13 | 11 |
| 3-ply | 12 | 10 |
| 4-ply | 11 | 9 |
| Double Knitting | 9 | 7 |

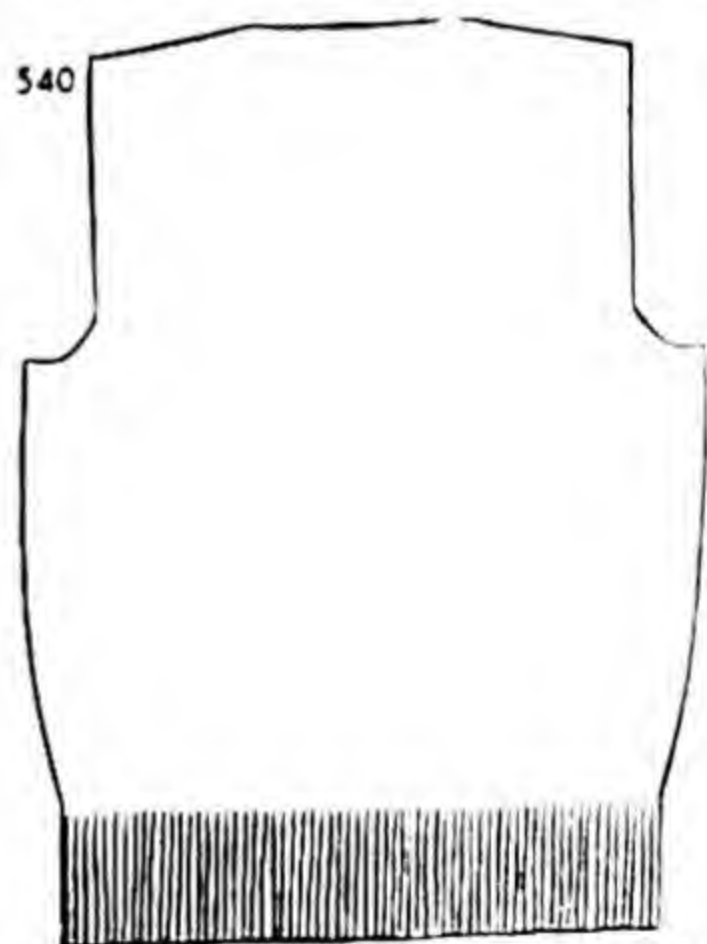
In sizing a slipover, first of all take the chest or bust measurement. Multiply this by the number of stitches to the inch at the correct tension for the size of needle and type of wool you are using (see *Tension Table* page 87). Divide the total number of stitches obtained by 2, thus arriving at the correct number of stitches for the back and front.

Here is an example of how this figure is arrived at—

If you are working out the figures for a man's slipover in 3-ply wool, using No. 10 needles to make a 38-in. chest measurement. The tension of 3-ply on size 10 is $7\frac{1}{2}$ sts. to the in. hence 38 multiplied by $7\frac{1}{2}$ = 285, say 286 sts. 286 divided by 2 = 143.

In order to get an even number for the ribbing for this slipover cast on 142 sts. After you have worked a 3 to $3\frac{1}{2}$ in. welt in rib then inc. by 1 st. at the end of the last row of the ribbing, thus obtaining 143 sts.

Back. Work on the same principle as the front, omitting neck opening (540).



Front (541). Work completely straight to 1 in. below the armhole shaping.

Divide for the "V" neck. This is done by casting off the centre stitch on the next row, thus—work across 71 sts.; cast off 1, work to the end.



The principle of shaping the "V" neck, armholes and shoulders is the same as that given for the "V" neck cardigan (see page 246).

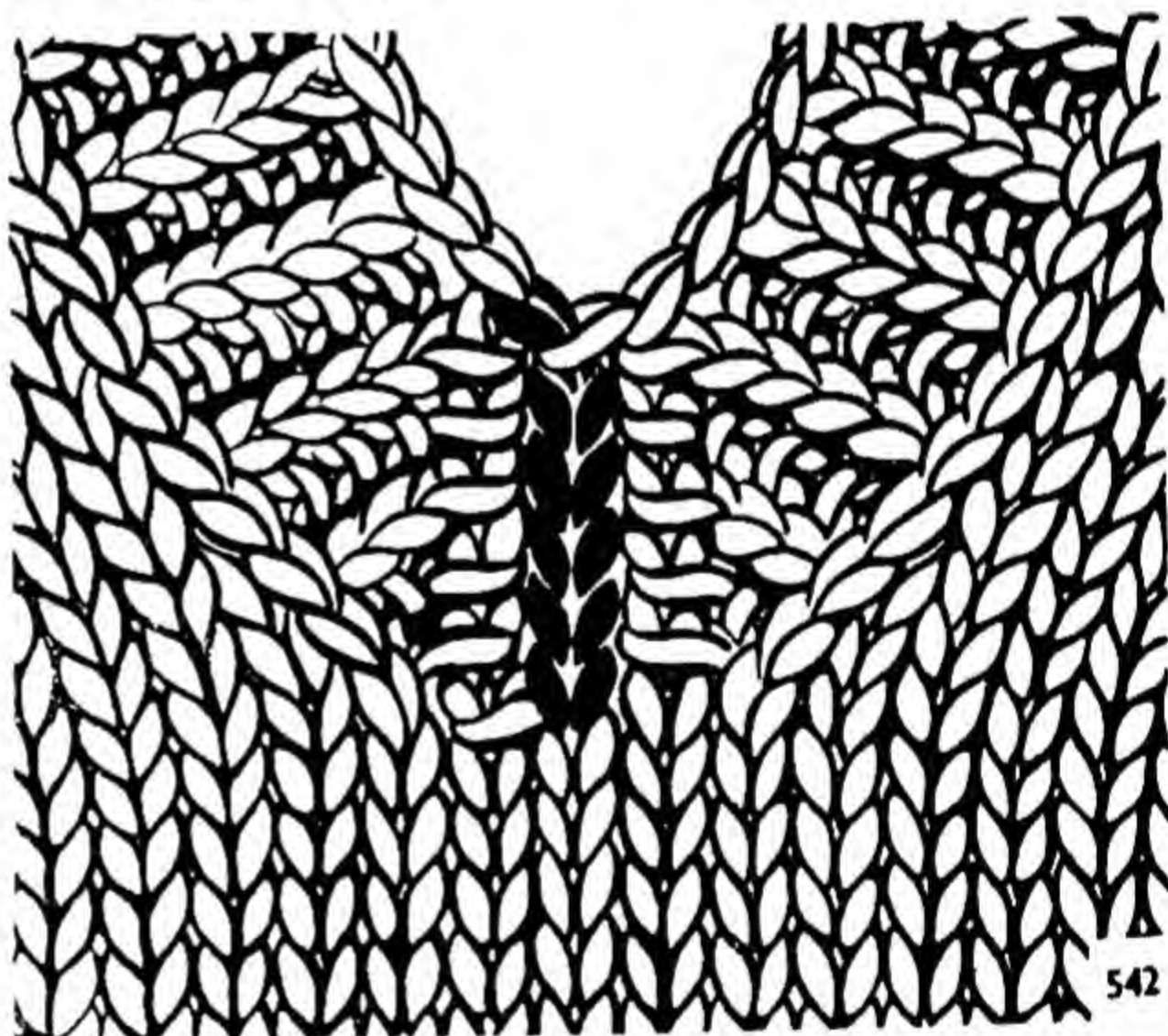
Neckband. This is knitted on 4 needles, in the round. K. up an even number of sts., the important thing being to k. up 1 st. through the cast-off st. at the centre of the "V" neck. This is the controlling st., marking the point where the decreases are worked in the neckband (542). The decreases themselves are placed at each side of this centre st., working on the principle of k.2 tog. before the centre st., knitting the centre st., then k.2 tog. through the back of the loops at the other side of the centre st. Decreases

are worked on every round and if placed in this manner give a neat appearance.

Round Neck. If you prefer a round-necked slipover the neck is then worked on the same basis as that given for a jersey (see page 257), but place the neckband shaping 1 in. lower on the front.

Sleeve Armbands. These can be knitted on either 2 or 4 needles. If they are knitted on 2 needles, k. up the sts. for the armband in the same way as for the "V" neck, then work a band the same width.

To work the armbands on 4 needles, join up the side seams before knitting up the sts., and work in rounds.



"SLOPPY JOE"

When making this type of slipover remember that you use the same size needle throughout for the body, working a hem as on page 68 (second method) at the commencement of the front and back of the garment.

SOCKS

Hosiery forms a very interesting part of the knitters tale. The earliest examples of such items were found in the tombs in the desert places of Egypt, and it is interesting to note that, although the fabric used for these pre-Christian specimens was crossed stocking stitch (i.e. knitting into the back of every stitch on every round), the principles of shaping heels and toes were identical with the methods we use today.

The knitting of fancy stockings was an important industry in France right up to the time of Charles II and there are records telling us that Edward IV, Princess Mary, sister of Henry VIII, Henry VIII himself and the first Queen Elizabeth were all proud possessors of hosiery knitted under the supervision of the Knitters' Guild in Paris.

It is arising out of the fact that so much hosiery was imported from France that one type of heel in use today is called the "French Heel".

Stocking knitting appears to have been carried on in England as early as the 16th century, and from the middle of the 17th to the middle of the 18th century hosiery knitting was a thriving industry in the Yorkshire Dales. During the period of the Commonwealth, Walloons and Dutchmen emigrated from the Continent to England, bringing with them weaving and knitting as part of their industrial heritage. It is from these immigrants we derive the type of heel used in socks commonly known as the "Dutch Heel".

The principle of knitting socks and stockings is to knit in the round a straight or shaped tube for the leg, a similar tube for the foot, linking these two tubes with a heel and finishing the tube that forms the foot with a toe.

There are two types of toe shaping—the round toe and the flat toe respectively.

Ribbing. The top of a sock is always ribbed for approximately $3\frac{1}{2}$ to 4 ins. as this gives a good grip for the leg. It is quite a common practice among experienced sock knitters to work the ribbing on finer needles to give additional grip.

An easy grip top can be knitted into the ribbing by working the first $1\frac{1}{2}$ ins. in crossed ribbing, i.e. knitting into the back of every knit stitch and purling into the back of every purl stitch throughout. On the next round cast off half the total number of stitches on the round and on the following round cast these stitches on again.

Continue in ordinary ribbing until $3\frac{1}{2}$ or 4 ins. of ribbing have been completed.

Seam Stitch. Another important principle that all experienced sock knitters use, if they are knitting a sock in stocking stitch, is to work a "seam" stitch down the centre back of the leg working increases at each side of this "seam" during the leg shaping. The "seam" is a "made" stitch worked in after the ribbing has been completed and the best place for the stitch is in the centre of the first needle. Thus, if you are working on 60 stitches for the round (20 on each of 3 needles), on the first round after the ribbing work the first needle as follows—

K.10, then m.1 by picking up the loop that lies between the st. just knitted and the following st., purling into the back of this loop. This stitch is then purled on every round, thus creating the effect of a seam down the centre back of the sock.

If a rib pattern is used for the sock it is advisable to see that one of the ribs runs down the centre back.

The increases can then be worked at each side of the rib, working them into the rib pattern.

Shaping. The normal number of decreases worked to shape the leg is roughly 5 sets, thus making 10 stitches less in the round when they have all been worked. It is important to remember that the decreases must be paired and are usually worked at a point 1 or 2 stitches at each side of the seam stitch.

The first decrease, i.e. the one prior to the seam stitch, is worked on a simple "k.2 tog." principle, while the decrease on the other side of the seam stitch is worked on the "sl.1, k.1, p.s.s.o." basis.

When the decreases are worked on a ribbed fabric, the simplest plan is to work them at the beginning of the rib before the centre back point is reached and at the end of the rib after the centre back is reached. The number of decreases can be varied slightly in order that when they are completed you are still working in the rib pattern used before the decreases commenced. Thus, if you are working a "4 and 1" rib, by working 5 sets of decreases you will lose one rib pattern at each side of the centre stitch.

HEEL FLAP, MAKING A

K. across the quarter of the total number of sts. (less the seam st.) before the seam, k. the seam st., then k. across another quarter of the total number of sts., thus having half the total number on the round plus 1 to form the heel flap.

The flap itself is always worked in st. st. on 2 needles, sl. the first st. knitwise on all k. rows and the first st. purlwise on all p. rows, thus forming a chain edge along each side.

Continue until heel flap is a square of st. st. finishing at end of a p. row (543).

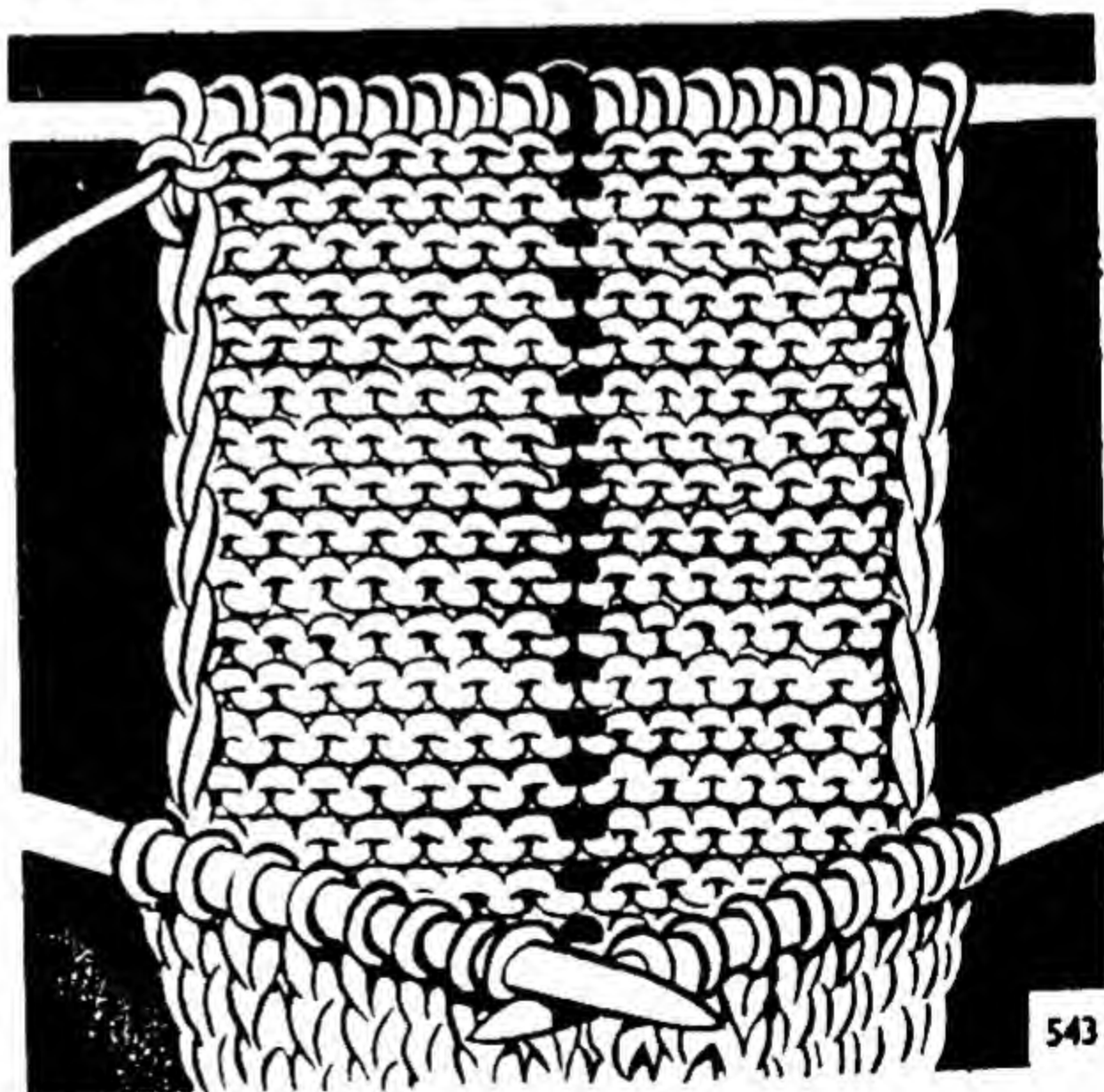
HEEL, TURNING THE

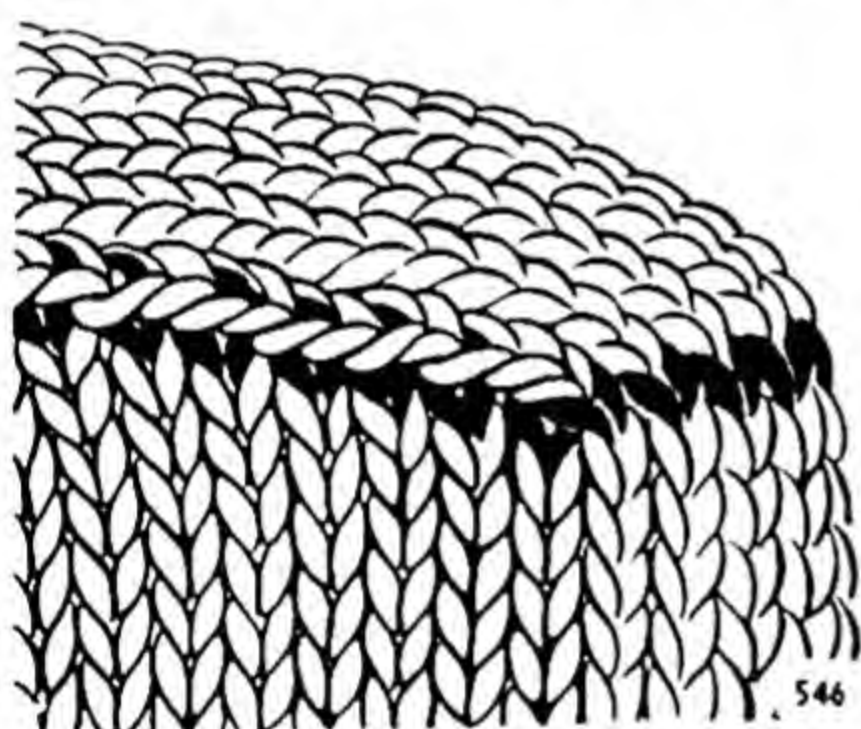
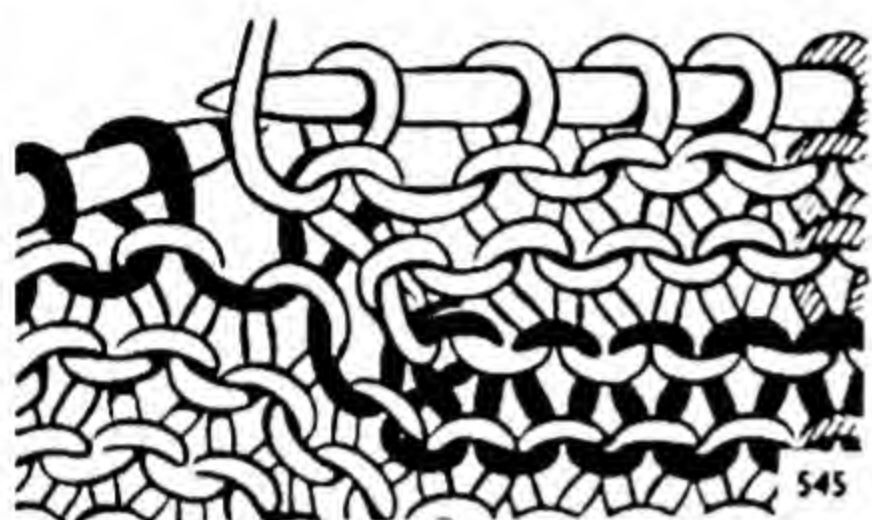
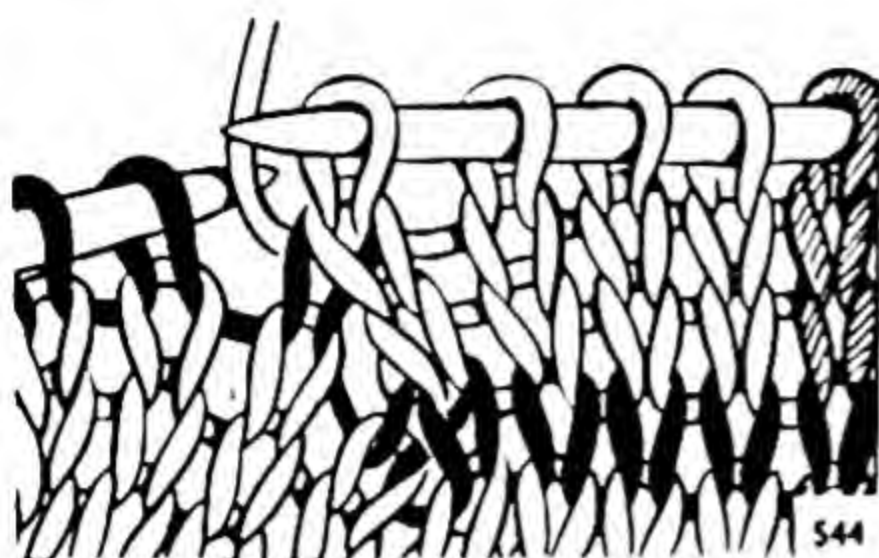
As has already been explained, there are two methods of turning the heel, the French Heel and the Dutch Heel.

Dutch Heel. After the heel flap has been worked the decreases are regular, the stitch formed by the first decrease becoming the first stitch of the second decrease, thus leaving the same number of stitches at the centre of the heel throughout.

Work 3, 4 or 5 sts. beyond the centre st. (approximately $\frac{1}{3}$ of the number of sts. on the heel flap); dec. the next st. by sl.1, k.1, p.s.s.o., (544) turn, p. the dec. st. then p. across the same number of sts. at the other side of the centre, p. 2 tog. (545), turn; now k. to the dec. stitch of the previous row, then sl.1, k.1, p.s.s.o., turn, p. back to the dec. stitch of previous row then p.2 tog., continuing to work in this manner until all the sts. are worked on to one needle (546).

French Heel. This heel is turned by working a series of decreases at each side of a centre portion of the heel, each decrease using 2 stitches; the number





of stitches at each side of the centre portion must be a multiple of 2.

To Turn the Heel. Work to 2 or 3 sts. past the centre, leaving a multiple of 2 on the end of the needle. Dec. the first 2 sts. of this multiple by working sl.1, k.1, p.s.s.o.; turn the work, p.1 st., (i.e. the st. which was decreased on the previous row), then p. across to the same number of sts. at the other side of the centre st., p. the next 2 sts. tog.; turn the work, k. back to the dec. st., k. this st., then work sl.1, k.1, p.s.s.o. again (547); turn the work once more, p. back to the p. dec. at the end of the previous row, p. the dec. st., p.2 tog. (548); turn the work again and continue decreasing in

this manner until all the sts. have been worked on to one needle (549).

Instep. The turning of the heel having been completed on a p. row the gusset that forms the instep is then worked.

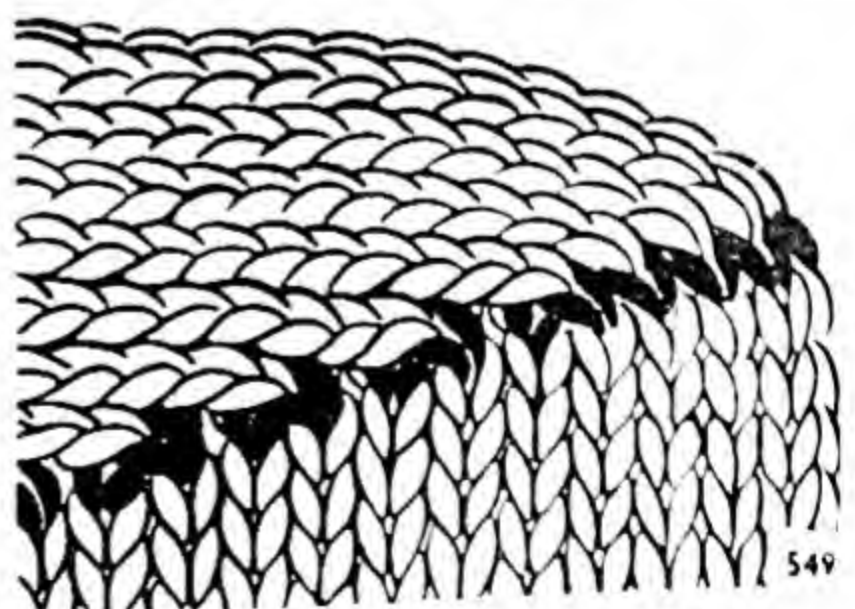
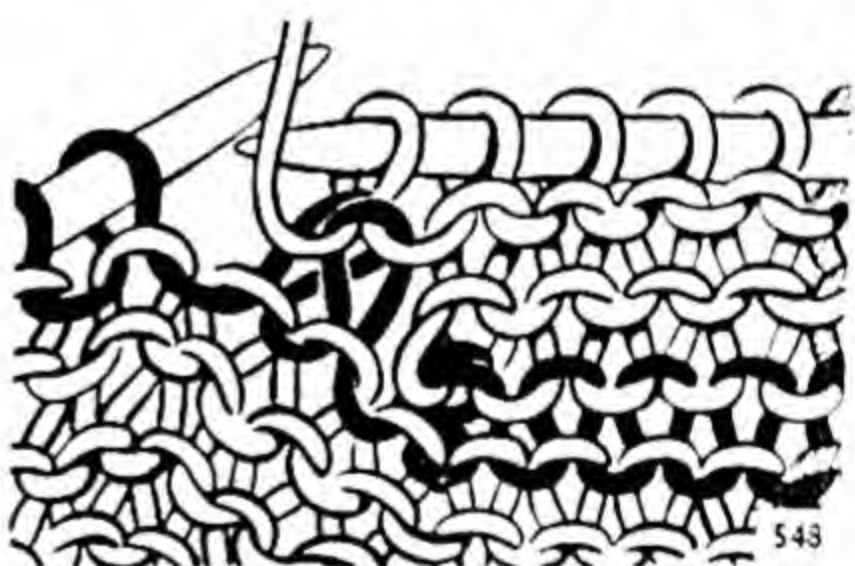
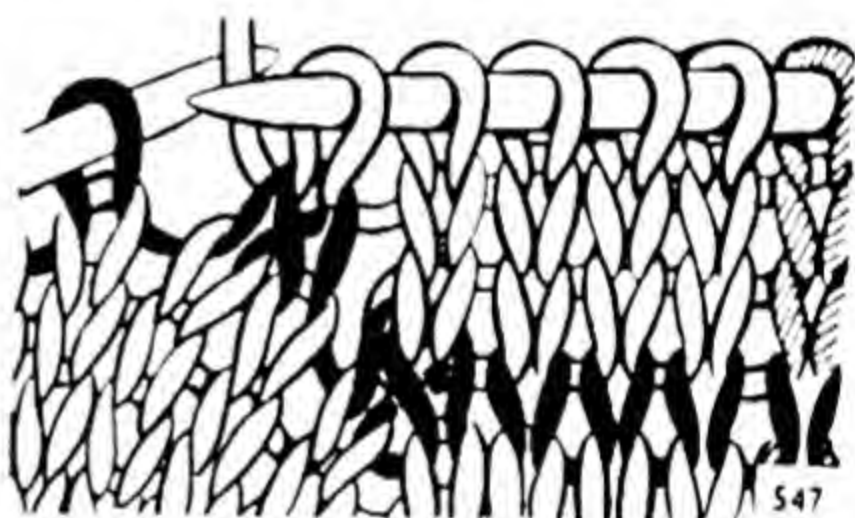
K. to the centre st. of the heel sts.

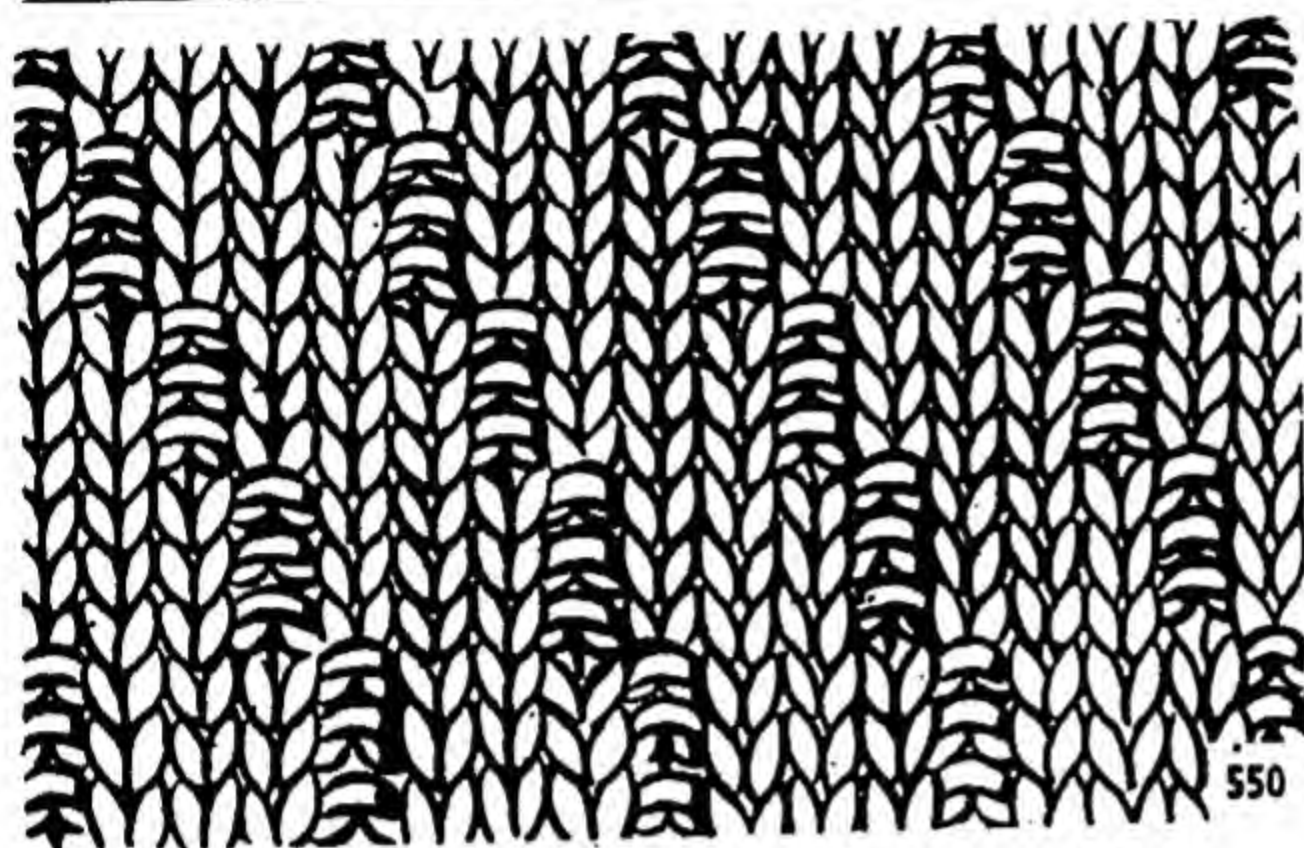
Sl. the instep sts. on to one needle.

Using spare needle k. the other half of the heel sts., now k. up the sts. along one side of the heel flap, knitting up one st. through both loops of the chain edge.

Using a 2nd needle work across the instep sts.

Using a 3rd needle k. up the same number of sts. along the 2nd side of the heel flap as on the 1st needle, then k. across the remaining heel sts., thus completing the round.





The *Instep Gusset* is formed by a series of decreases, which are worked until the combined number of stitches on the 1st and 3rd needles equals the total number of stitches that are on the 2nd needle.

The decreases themselves are worked as follows—

1st round: K. to last 3 sts. of 1st needle, k.2 tog., k.1; k. across instep sts. on 2nd needle; now k.1, k.2 tog. at the beg. of 3rd needle, k. to end of round.

2nd round: K.

Continue working these 2 rounds until the correct number of sts. is obtained.

Now work the foot.

HEEL-LESS SOCK

This type of sock is knitted on the spiral principle on the basis of a k.3, p.1 rib worked in the round, the purled stitch moving 1 st. to the left on every 3 rounds.

Spiral Knitting. Here is the principle of spiral knitting—

Cast on to 3 needles a number of sts. divisible by 4.

Join up to form a round.

Work as follows—

Rounds 1 to 3: * P.1, k.3; rep. from * to end of round.

Rounds 4 to 6: * K.1, p.1, k.2; rep. from * to end of round.

Rounds 7 to 9: * K.2, p.1, k.1; rep. from * to end of round.

Rounds 10 to 12: * K.3, p.1; rep. from * to end of round.

These 12 rounds form the spiral pattern, (550).

The toe of these socks is shaped in the ordinary way, a Round Toe always being used.

TOES

Before commencing to shape the toe, lose the odd stitch (i.e. the stitch which was originally made for the seam stitch down the centre back of the leg) by k.2 tog. (the stitch that was originally the seam stitch and the following stitch) on the round immediately before you commence the toe shaping.

Flat Toe. 1st round: K. to last 3 sts. on 1st needle, k.2 tog., k.1. On the 2nd needle k.1, k.2 tog.t.b.1., k. to last 3 sts., k.2 tog., k.1. On the 3rd needle, k.1, k.2 tog.t.b.1., k. to end.

2nd round: K.

Rep. these 2 rounds until approximately half the number of sts. as at the commencement of the toe remain.

K. the sts. from first needle on to 3rd needle, then either graft the 2 sets of sts. together or cast off from 2 needles together (551).

Round Toe. This type of toe is worked in a series of spiral decreases and is



commonly found in socks knitted by peasants from all parts of Europe. I never think that this is a satisfactory type of toe shaping but in exceptional cases as on a Spiral Sock or where the foot is rather more pointed than is usual, it can be a very useful method. When the point for shaping the toe is reached, take the total number of stitches and divide them so that there are six sets, each of the same number of stitches. To arrive at this figure it may be necessary to work one or two decreases on the round prior to shaping the toe. If there are 61 stitches on the round at this point. On the round prior to the toe shaping, decrease the odd stitch (the seam stitch), thus leaving 60 stitches. This will give you 6 sets of 10 stitches.

1st round: * K.8, k.2 tog.; rep. from * to end of round. **2nd round:** K.

3rd round: K.9, * k.2 tog., k.7; rep. from * to end of round.

Note. The last dec. will be formed by knitting together the first 2 sts. from the 1st needle on to the end of the 3rd needle.

4th round: K.

Continue decreasing in this manner, noting that the dec. moves 1 st. further along the needle on each dec. round until 10 sts. remain.

Divide these sts. on to 2 needles (5 sts. on each needle) and graft them together (see page 66).

Toes and Heels, Reinforcing. A common practice is to reinforce heels and toes by knitting in a length of strong cotton or thread with the wool, in the heel and toe of the sock.

Another method of reinforcing is to use a pure nylon yarn for the heel and toe making sure that this is approximately the same ply and thickness as the wool used for the sock.

STOCKINGS

The knitting of stockings is worked on exactly the same principle as that given for socks. If long stockings are being knitted it is advisable to shape the calf by working 2 sets of increases, approximately 8 or 10 rows apart above the calf, and 5 or 6 sets of decreases below the calf. Work the decreases on the same principle as those worked in the shaping of the leg of a sock.

The increases can be worked on the

"m.l" principle, i.e. by lifting up the loop between the stitch just knitted and the following stitch and knitting into the back of it, an important point being that the increases and decreases must move in a straight line up each side of the centre seam stitch. Thus, if the decreases are being worked 2 or 3 stitches from each side of the centre seam stitch, the increases will be worked 2 or 3 stitches from each side.

SWEATERS

Traditional jerseys which were commonly worn by fishermen as they plied their trade are the true sweaters. They differ from the jersey in that they are always knitted on four needles, in the round. The shoulder stitches are joined by casting off the stitches from both needles together (see page 288).

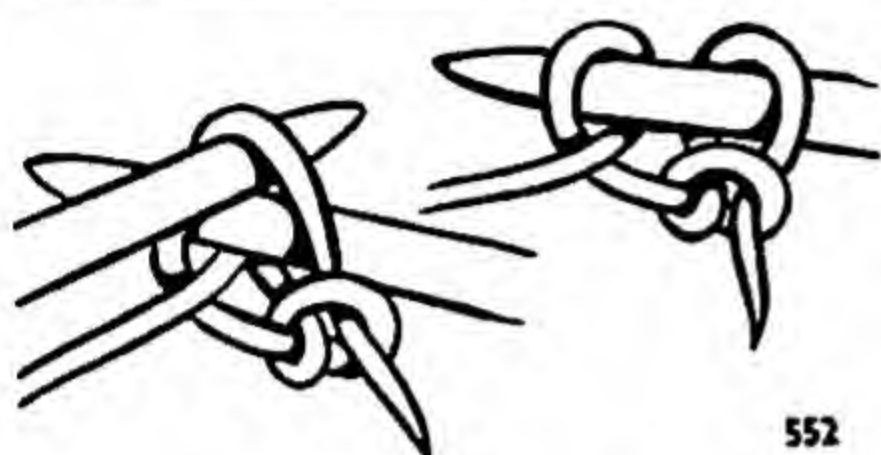
The sleeves are knitted separately and sewn in with an invisible seam.

K

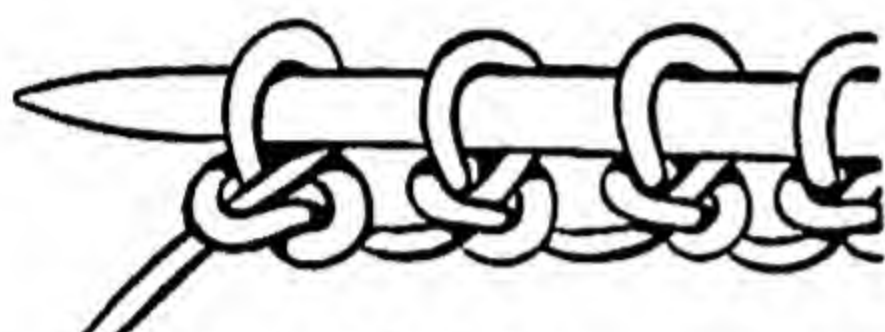
GUERNSEY

Probably the most famous sweater of all is the Guernsey (or "gansey" as it is sometimes called). These are always knitted in a cross bred wool, usually of a 4-ply weight, fine needles being used to create a firm fabric that serves as an ideal protection against the wind and the rain.

Casting On. A special method of



552



cast-on is used for these garments to create a knotted edge, it is worked as follows—

Using the thumb method, cast on 2 sts., sl. the 2nd st. on the needle over the first st., * cast on 2 more sts., then draw the 2nd st. on the needle over the first st., thus leaving 2 sts. on the needle; rep. from * until the correct number of sts. are cast on (552).

Although the Guernsey type of sweater is knitted on 4 needles the back and front are both commenced on 2 needles, thus creating two flaps.

TRADITIONAL GUERNSEY DESIGN (553)

Using No. 12 needles, cast on 140 sts., by the method given above. K. 16 rows.

Break off the wool, then work a 2nd piece in the same manner.

Now work the sts. of both pieces on to 3 needles, using a 4th needle to work with throughout (140 sts. on the 1st needle, 70 on each of the 2nd and 3rd needles).

Work 8 rounds in k.2, p.2, rib.

Now work in st. st. with a single g. st. to form side seams.

1st round: K.

2nd round: P.1, k. 139, p.1, k. to end. Rep. these 2 rounds until work measures 15 ins., finishing at end of a 2nd round.

Divide for the Armholes. To do this, k. the first st. on to the end of the 3rd needle. Now proceed to work the front in rows, working backwards and forwards as follows—

1st row: K.3, p.4, k.126, p.4, k.3.

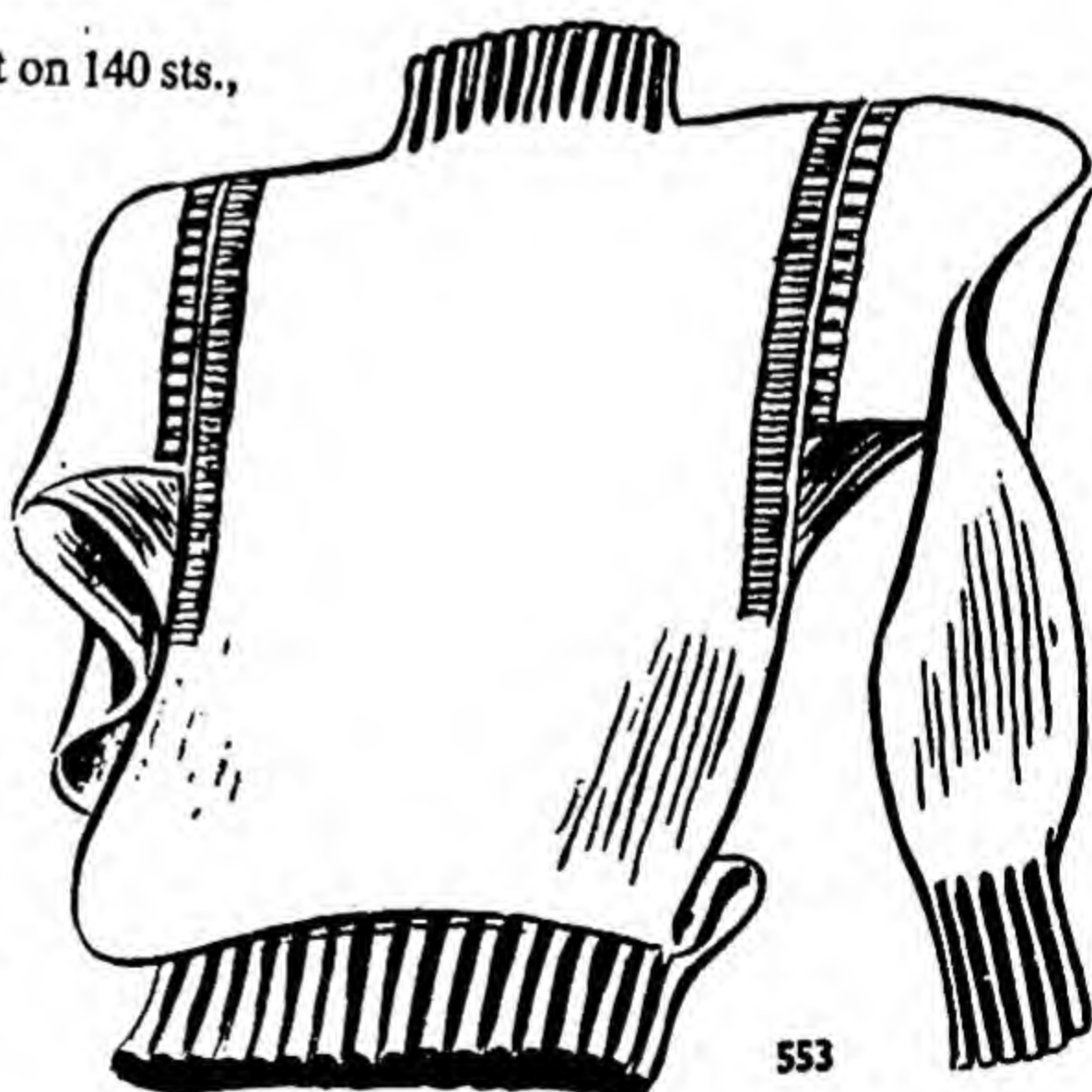
2nd row: P.

Rep. these 2 rows until work measures 11 ins. from division, finishing with a p. row. Break off wool and leave sts. on needle.

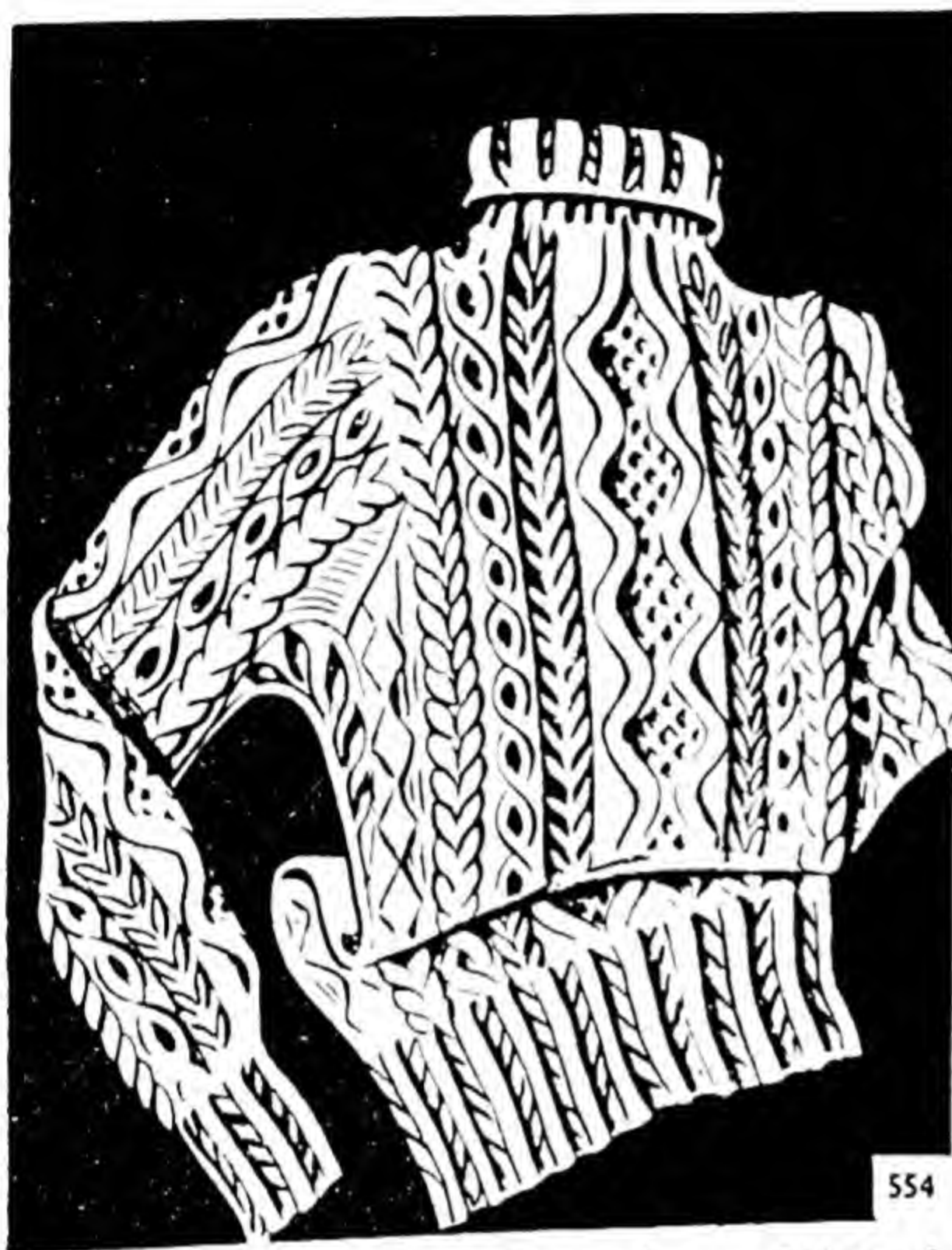
Rejoin wool to remaining sts. and work back to match.

Do not break off wool, but, placing back and front together, join the shoulders by casting off 42 sts. knitwise, 1 st. from the front and 1 from the back counting as 1 st. Sl. the st. remaining on the right-hand needle, after the cast-off, on to the sts. of back on left-hand needle. Break off wool, sl. sts. to other end of the needles, rejoin the wool and cast off 42 sts., 1 from the back and 1 from the front as before, *purlwise*.

The st. that remains on the right-hand



553



needle after the cast-off should now be slipped on to sts. of front on left-hand needle. There will now be 55 sts. on each of 2 needles.

Neck Gusset. Divide the 55 sts. of back on to 2 needles and work in rounds shaping the neck gusset.

Commencing with the needle with the 55 sts. on it, proceed in rounds as follows—

1st round: 1st needle: (55 sts.) K.1, k.2 tog., k. to last st., sl. this st. on to next needle; 2nd needle: K.2, k.2 tog., k. to end; 3rd needle: K. to last st., sl. last st. on to next needle.

2nd round: 1st needle: Inc. in each of first 2 sts., k. to end; 2nd needle: As first needle. 3rd needle: K.

3rd round: 1st needle: Inc. in first st., k.2, inc. in next st., k. to end. 2nd needle: As 1st needle. 3rd needle: K.

4th round: 1st needle: Inc. in first st.,

k.4, inc. in next st., k. to end. 2nd needle: As first needle. 3rd needle: K.

Continue working in this way, noting that there are 2 sts. more between inc. of neck gusset on every round, until 8 rounds have been worked (12 sts. between inc., 136 sts. in round).

Work 14 rounds in k.2, p.2 rib.

Next round: P.

Cast off loosely, knit-wise.

Sleeves: Cast on 80 sts. (26 on 1st needle, 28 on 2nd needle, and 26 on 3rd needle).

Work in rounds of k.2, p.2 rib for 3 ins.

Now proceed in st. st. with g. st. seam as follows—

1st round: K.

2nd round: P.1, k. to end.

Continue in rounds, inc. 1 st. at each side, the "p.1" forming the g. st. seam, on 7th and every following 7th round, until there are 120 sts. on needle. Continue on 120 sts. until work measures 19½ ins. from beg., finishing at end of a 2nd round.

Shape the Sleeve Gusset. This is worked in rounds as follows—

1st round: K.1, inc. in next st., k. to last 2 sts. inc. in next stitch, k.1.

2nd round: P.1, k. to end.

3rd round: K.2, inc. in next st., k. to last 3 sts., inc. in next stitch, k.2.

4th round: As 2nd round.

5th round: K.3, inc. in next st., k. to last 4 sts., inc. in next stitch, k.3.

6th round: As 2nd round.

Continue inc. in this manner until 13 sets of inc. in all have been worked, finishing at end of a 2nd round.

The sleeve top now moves to ribbing,

the gusset stitches being worked in st. st. as follows—

1st round: K.17, (p.2, k.2) 28 times, p.2, k. to end.

2nd round: P.1, k.16, (p.2, k.2) 28 times, p.2, k. to end.

Rep. 1st and 2nd rounds once then 1st round once.

Next round: P.1, k.14, cast off in rib to last 13 sts., sl. all sts. on to one needle (29 sts.).

Working in rows complete gusset as follows—

1st row: K.2 tog.t.b.1., k. to last 2 sts., k.2 tog.

2nd row: P.13, k.1, p. to end.

3rd row: As 1st row.

4th row: P.12, k.1, p. to end.

Continue to dec. in this manner until 3 sts. remain. Cast off.

To make the sleeves and body into a complete garment simply stitch the sleeves into position in the armholes, using a flat seam.

I have given you specific instructions for knitting this traditional sweater, as it is the basic shape on which sweaters of this type are always made.

In traditional fishermen's sweaters, sometimes called Bridal Shirts (see page 311), patternings are incorporated in the back, front and sleeves of the garment (554). The patternings vary from stripes formed of garter stitch, embossed patterns in reversed stocking stitch on a stocking stitch foundation, and elaborate cable and bobble stitches. The latter types of stitches are usually found in Aran sweaters (described on page 92).

VESTS

Traditionally vests have always been knitted on a ribbed basis. A soft 3-ply wool is the ideal yarn for the purpose and it is wise to knit with slightly coarser needles than the ones usually used for outerwear garments.

A "k.1, p.1", a "k.2, p.2" or a "k.3, p.1" rib are all equally suitable.

A vest is really a tube of knitting with holes left for the neck and arms. It is advantageous to knit the waist line for 2 or 3 ins. on finer needles.

When working in a k.2, p.2 or a k.3, p.1 rib, the waistband can be knitted in a k.1, p.1 rib on the finer needles, thus giving it a firmer grip to the figure and improving the comfort.

As the basic shape is virtually the same as a sweater or pullover you should be able to design your own vests quite simply from the following table, which gives the number of stitches on a No. 9 needle at various points in knitting the vest.

The decreases and increases can be worked according to the shape desired when finished.

| Bust Measurement | ins. 30 | ins. 32 | ins. 34 | ins. 36 | ins. 38 | ins. 40 |
|------------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Cast on | sts. 104 | sts. 110 | sts. 118 | sts. 124 | sts. 132 | sts. 140 |
| Waist | 98 | 104 | 122 | 118 | 124 | 130 |
| Bust | 106 | 112 | 120 | 126 | 134 | 142 |

The top of a vest can be—cast off straight and ribbon shoulder straps attached, shaped on a "V" or rounded principle, or worked with a buttoned-up neck and a placket front. A charming finish to a straight topped vest may be added by working a simple lace pattern for the last 2 ins. and completing it with a picot edge.

PLACKET FRONT OPENING

This type of neck is used for children's and men's vests, it is worked by casting on an underflap. If working a 36-in. size vest with 126 sts. on the front, work the opening as follows—

Take 10 sts. away from 126 = 116 sts.

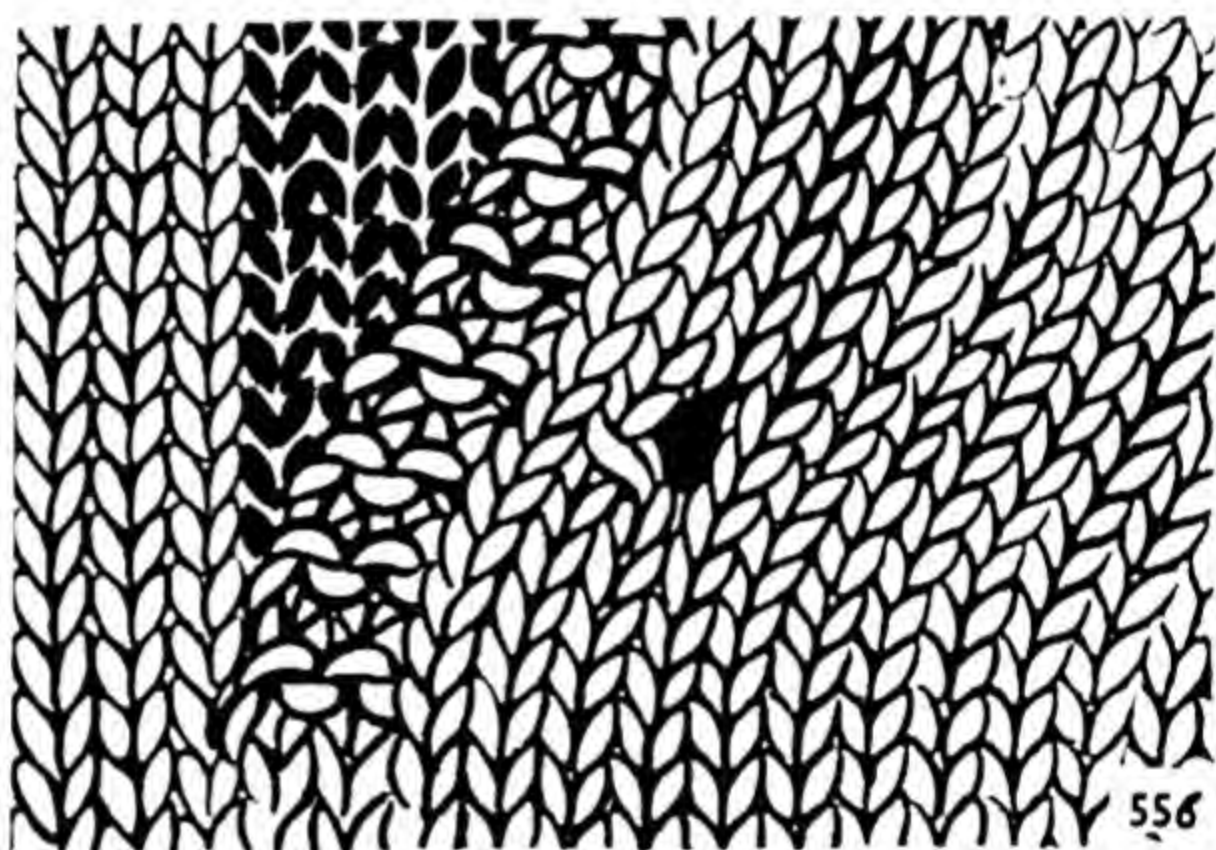


and working the 2 sts. at the inside edge in garter stitch as before (this gives a flat edge) complete to match the other half of the front.

Neatly flat stitch the cast-on stitches to the base of the placket opening, thus completing the underflap (556).

Thus, to place the opening work 58 plus 10 plus 58 = 126 sts. When dividing for the placket opening knit across 68 sts. Work the 2 sts. at the inside edge in garter stitch, making the buttonholes at equal distances apart, 4 sts. from the inside edge.

For the underflap, cast on 10 sts. (555), k. across the remaining 58 sts.,



WAISTCOATS

Waistcoats form a very interesting chapter in the history of clothes. Originally they were exactly what they state—a waist length coat with full sleeves—and were worn as an outer garment. In Regency days the elongated front was developed, changing in the Victorian period into the shaped and pointed fronts as we know them today.

The simplest way to knit quite an attractive waistcoat is to make the fronts straight and work back ribbing for 4 ins. on fine needles. This draws the fronts apart, giving a pointed effect.

FULLY FASHIONED WAISTCOAT

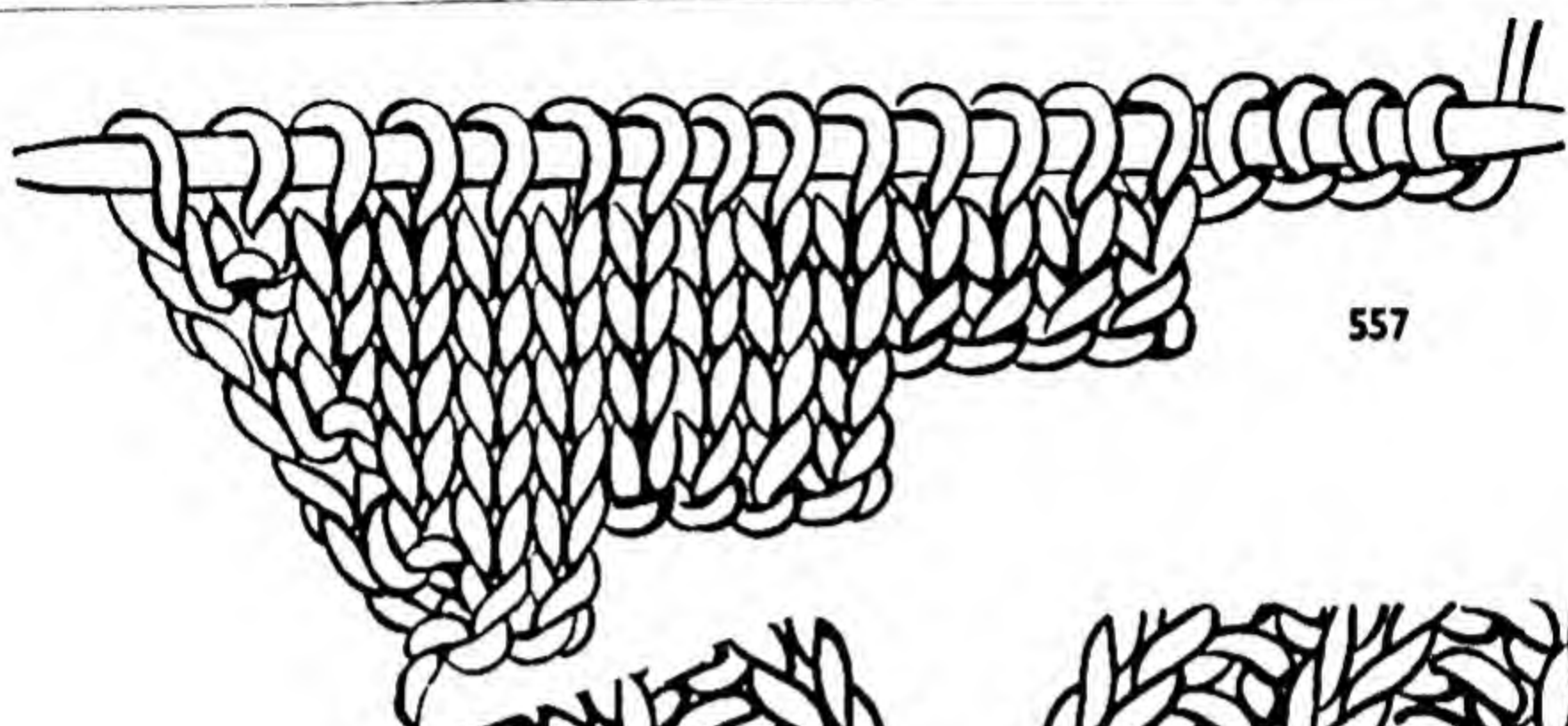
Commence at the point, casting on 3 sts. Then increase on every alt. row at the front edge, casting on in groups of 4, 5 or 6 sts. (according to the depth of

point required) at the other side of the point, thus obtaining the graduated point effect needed for a fully fashioned styling (557).

The armholes and "V" neck are worked as on the front of a cardigan (page 246).

Any all-over fabric stitch is ideal for a waistcoat.

Front Bands are knitted separately and mitred at the bottom corners. Thus you will need a band with buttonholes and two mitred ends for round the fronts of the waistcoat and a second band with mitred corners for round the front waist edges and back of the waistcoat. These bands should be knitted in k.1, p.1 rib, the principle of mitring the points being as follows—

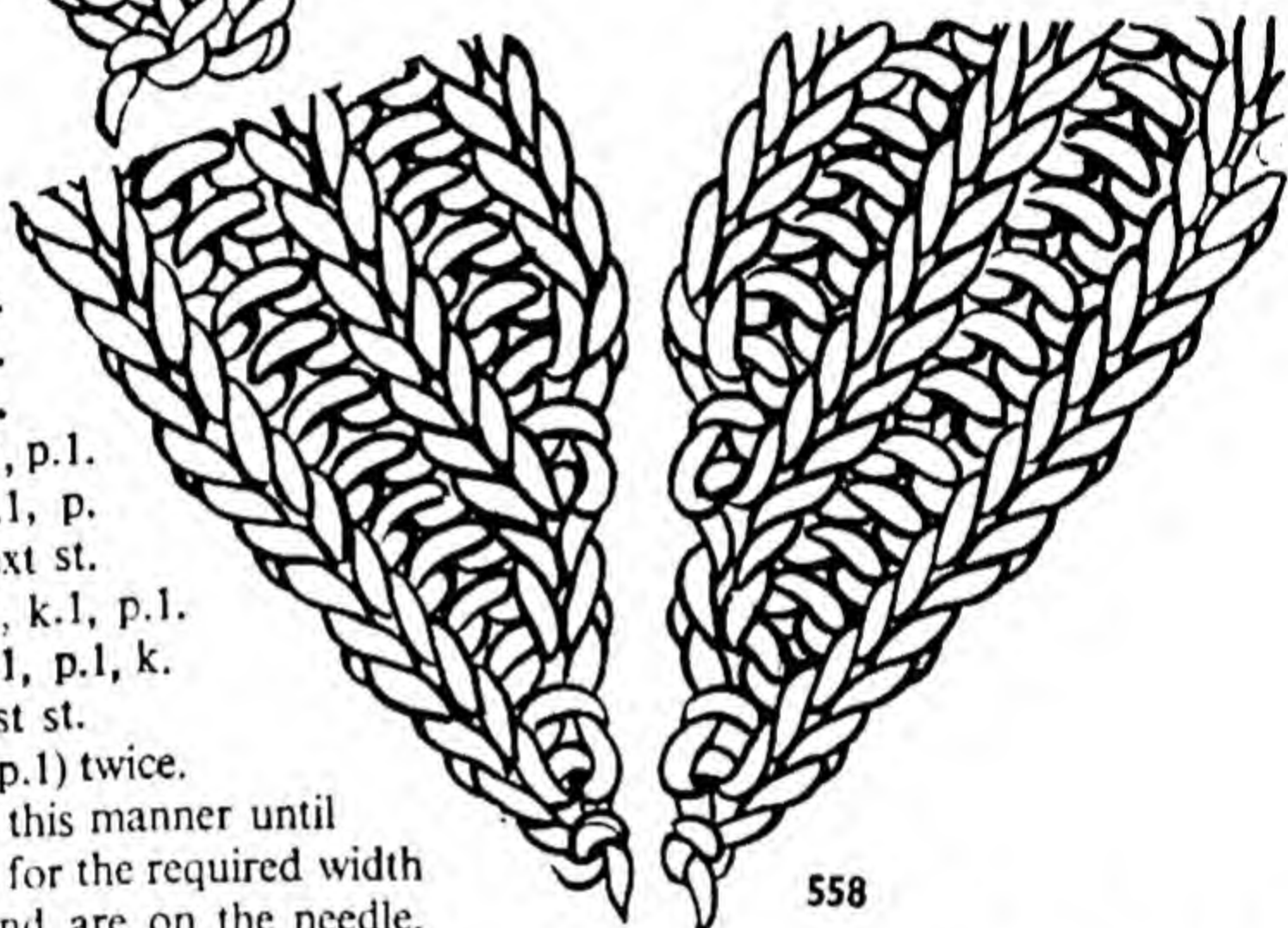


557

Cast on 1 st.
 1st row: K.
 and p. into st.
 2nd row: K.1, p.1.
 3rd row: K.1, p.
 and k. into next st.
 4th row: P.1, k.1, p.1.
 5th row: K.1, p.1, k.
 and p. into last st.
 6th row: (K.1, p.1) twice.

Continue in this manner until
 number of sts. for the required width
 of a front band are on the needle.

The mitred corners are joined with a
 flat seam, care being taken to match
 the k. and p. sts. in joining (558).



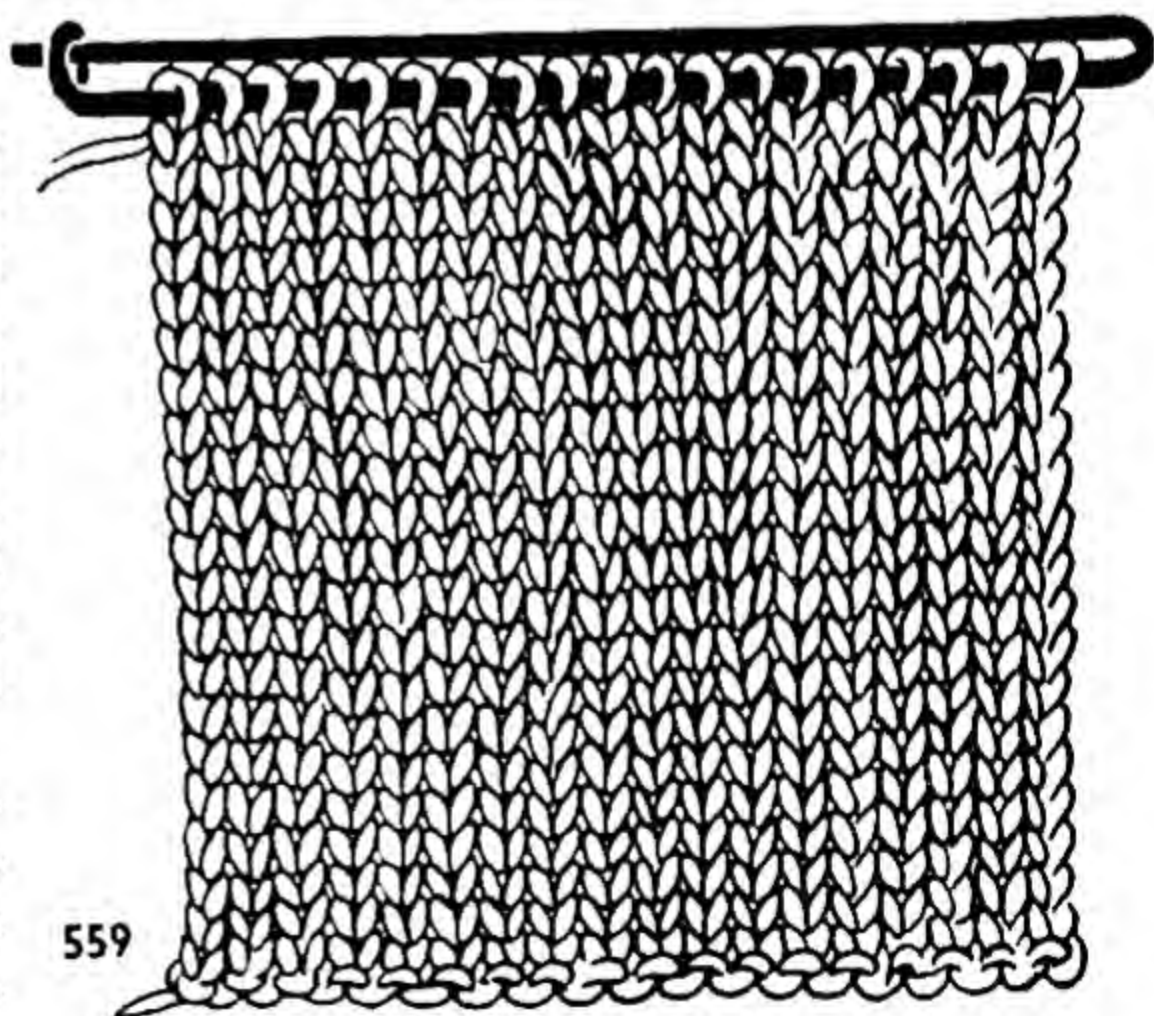
558

Pockets. These are knitted into the
 waistcoat, working on the
 following principle—

Using the same size needles
 as used for the waistcoat, cast
 on the number of sts. required
 for the width of the pocket
 (approximately 27 sts.) and
 knit in ribbing or stocking
 stitch for 3 ins. Leave these sts.
 on a stitch-holder (559) until
 you reach the point in the
 waistcoat where the pocket
 opening is to be made.

Place the opening approxi-
 mately $2\frac{1}{2}$ to 3 ins. from the
 front edge. To do this, work
 across the number of sts.

required for this width from the front
 edge (approximately 21 to 26 sts.) Now
 k. the same number of sts. as you have
 cast on for the pocket on to a stitch-



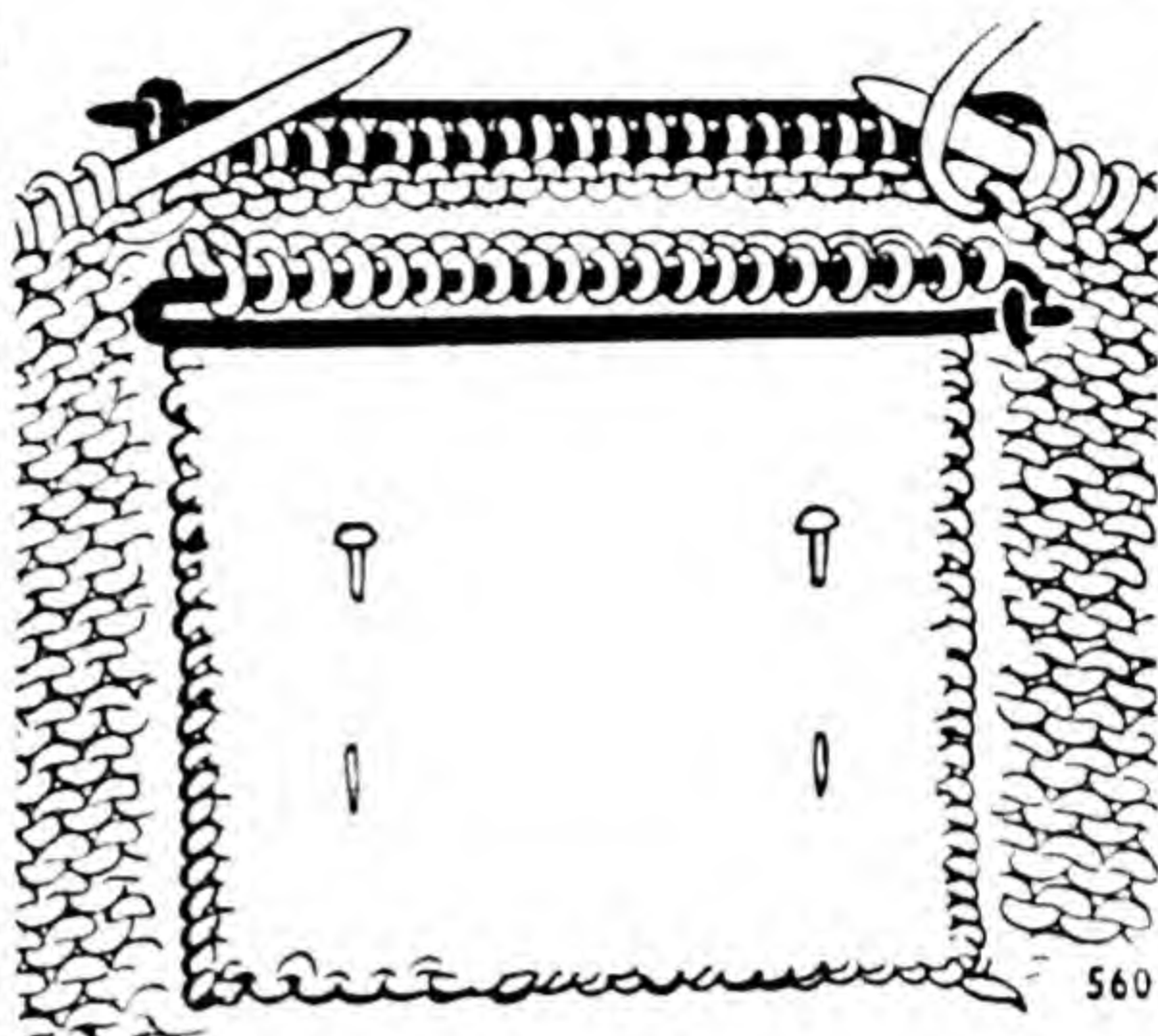
559

holder, work to the end of the row.

On the next row work in patt. until the sts. on the stitch-holder are reached, then slip the sts. for the pocket from the stitch-holder on to the left-hand needle (560), work in pattern across these sts., then work to end.

To complete the pocket, neatly stitch it into position. Sl. the sts. from the stitch-holder at the top of the pocket on to a knitting needle and work 6 or 8 rows in ribbing as front band, cast off.

Stitch the sides of the pocket top down, and you will find you have a very neat pocket in your waistcoat.



The Backs of waistcoats are always worked in k.1, p.1 rib fabric as this gives a snug tailored fit to the finished garment.

Classic Garments

DESIGNING CLASSICS

A knitted classic is a basic shape knitted in either stocking stitch or a fabric pattern and is the foundation of all good knitwear designs. This chapter deals with the basic shapes in various sizes, for all types of garments, giving the instructions throughout for ribbing and stocking stitch and then showing how these shapes can be adapted for fancy patterns.

The size of needles and ply of wools suggested give the best type of fabric for the specific design of garment. Once the making of the basic shape has been

mastered it is an easy matter to adapt it to a more elaborate design. The easiest method of adapting a stocking stitch foundation to a fancy pattern is to draw the outline of the design on graph paper, using one square across the paper for each stitch and one square up the paper for each row. Having worked out the outlines, it is a comparatively simple matter to arrange the patterns and fancy stitches in the completed design.

You will see from the illustrations how easy it is to adapt classic designs into fancy patterned garments. "Be your own knitwear designer" is the slogan.

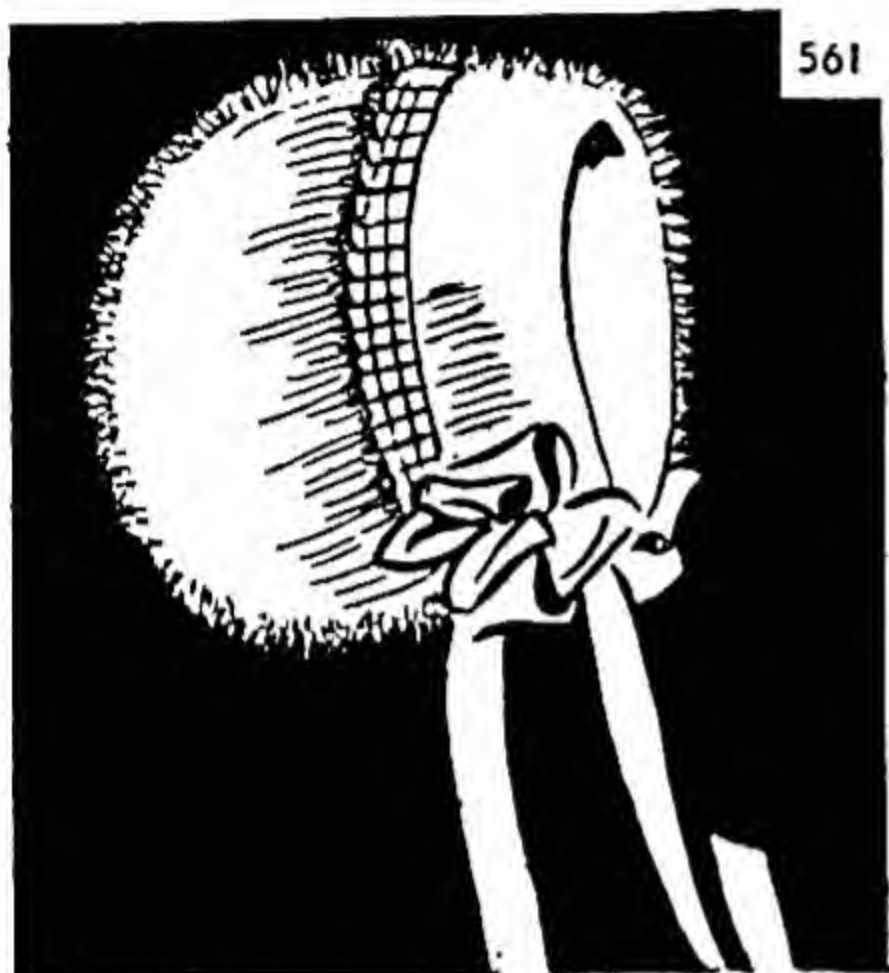
BABY'S LAYETTE

BODY BELT

Body belts are simply straight pieces of ribbing worked on four needles, forming a tubular belt.

Knit from 1 oz. of 3-ply Baby wool or 3-ply Fingering on 4 No. 11 needles with points at both ends.

Using the wool double, cast on 78



stitches (26 on each of 3 needles) with single wool only work in rounds of k.1, p.1 rib for 5 ins.

Cast off loosely using double wool again.

BONNET (561)

A useful bonnet for everyday. It is easy to knit in stocking stitch, with moss stitch edging the cuff.

Knitted from either 1 oz. of 3-ply Baby Wool or 3-ply Fingering on No. 9 needles.

Cast on 65 sts. and work 4 rows in k.1, p.1 rib, knitting the st. at each end of the row.

Keeping k.1, p.1 at each end of the row and working the remainder in st.st. (1 row k., 1 row p.), work 37 rows.

On the next row work incs. as follows—

K.1, p.1, k.2 * (inc. in next st., k.7) rep. from * to last 5 sts., inc. in next st., k.2, p.1, k.1, (73 sts.)

Next row: K.1, p.1, k.1, p. to last 3 sts., k.1, p.1, k.1.

Keeping the ribbed sts. at edge correct, continue until work

measures 2½ ins. from the inc. row.

Shape the back of the Bonnet. This is done by grouped decreases worked as follows—

1st row: K.1, p.1, k.3, k.3 tog., * k.7, k.3 tog.; rep. from * to last 5 sts., k.3, p.1, k.1.

Keeping ribbed edge correct work 5 rows in st.st.

Next row: K.1, p.1, k.2, k.3 tog., * k.5, k.3 tog., rep. from * to last 4 sts., k.2, p.1, k.1.

Keeping ribbed edge correct work 5 rows in st.st.

Next row: K.1, p.1, k.1, k.3 tog., * k.3, k.3 tog., rep. from * to last 3 sts., k.1, p.1, k.1.

Keeping ribbed edge correct work 5 rows in st.st.

Next row: K.1, p.1, k.3 tog., k.1, k.3 tog., rep. from * to last 2 sts., p.1, k.1.

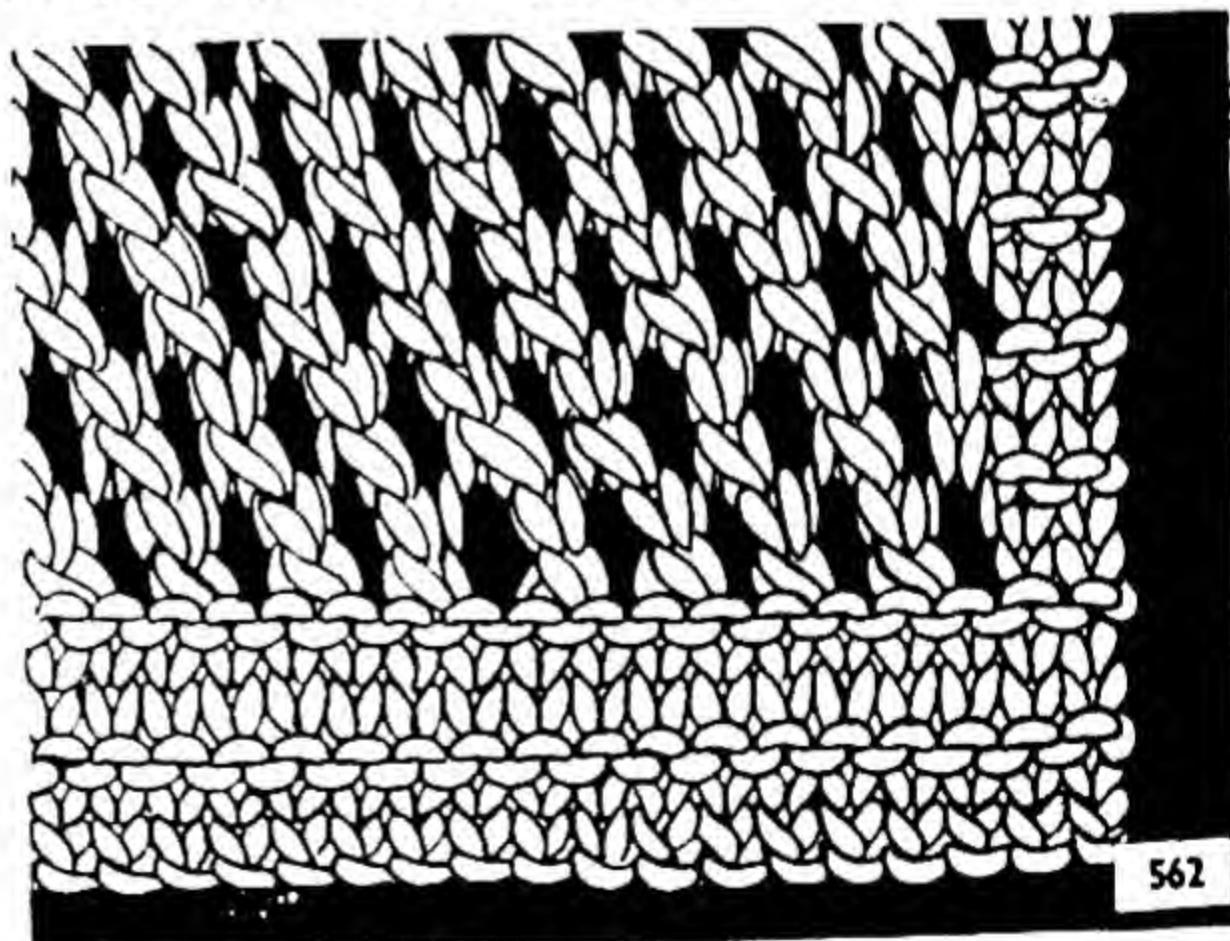
The shaped back is now completed.

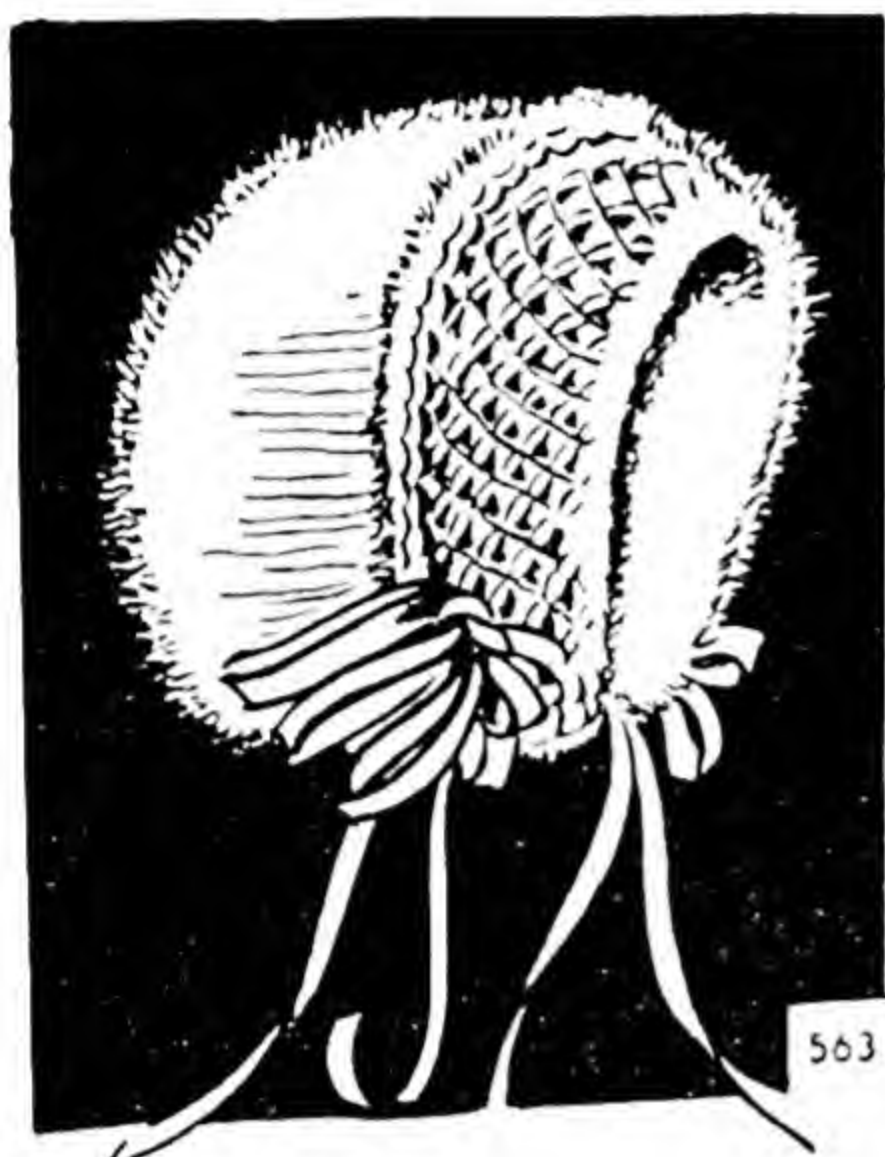
Break off the wool and thread it into a darning needle, slip the stitches on to the darning needle and pull the wool through the stitches. Draw up and fasten off securely.

Seam together, leaving 1 in. for turn back at front of bonnet.

Attach ribbon at each corner of front, thus completing the design.

Loops of ribbon sewn to each side of the bonnet add a pretty finish.





563

BONNET, FANCY

Using the basic pattern many variations of this charming bonnet may be knitted by working fancy fabrics or lace patterns in place of stocking stitch, or, by working a fancy border and the remainder in garter stitch or stocking stitch.

Here is an example of the same bonnet with a lace turn-over border at the front (562).

Using No. 9 needles, cast on 65 sts.
K. 4 rows.

Proceed to work the lace border as follows—

1st row: K.2, * w.f., k.2 tog.; rep. from * to last 3 sts., k.3.

2nd row: K.2, p. to last 2 sts., k.2.

3rd row: K.3, * w.f., k.2 tog.; rep. from * to last 2 sts., k.2.

4th row: K.2, p. to last 2 sts., k.2.

Rep. these 4 rows twice more.

Next row: (Reversing stocking stitch portion of the bonnet to form a turn-back border when the work is completed). K.2, p. to last 2 sts., k.2.

Complete as instructions for the basic bonnet, working a k.2 in place of the 2 rib sts. at the beg. and end of every row (563).

K•

BOOTEES (564)

Knitted from 1 oz. of 3-ply baby wool or 3-ply Fingering on No. 11 needles.

Cast on 36 sts. and k.4 rows.

On the next row, inc. to 42 sts. as follows—

K.2, * inc. in next st., k.5; rep. from * to last 4 sts., inc. in next st., k.3.

Now, knitting sts. at each end of the row, proceed in stocking stitch for 25 rows.

Eyelet Holes. To make the row of eyelets for threading the ribbon through at the top of the foot, work as follows—

Next row: * K.1, w.f., k.2 tog.; rep. from * to end.

The remainder of the foot is worked in garter stitch. Next row: K.

Divide the stitches for the instep as follows—

Next row: (K.4, k.2 tog.) twice, k.15, turn.

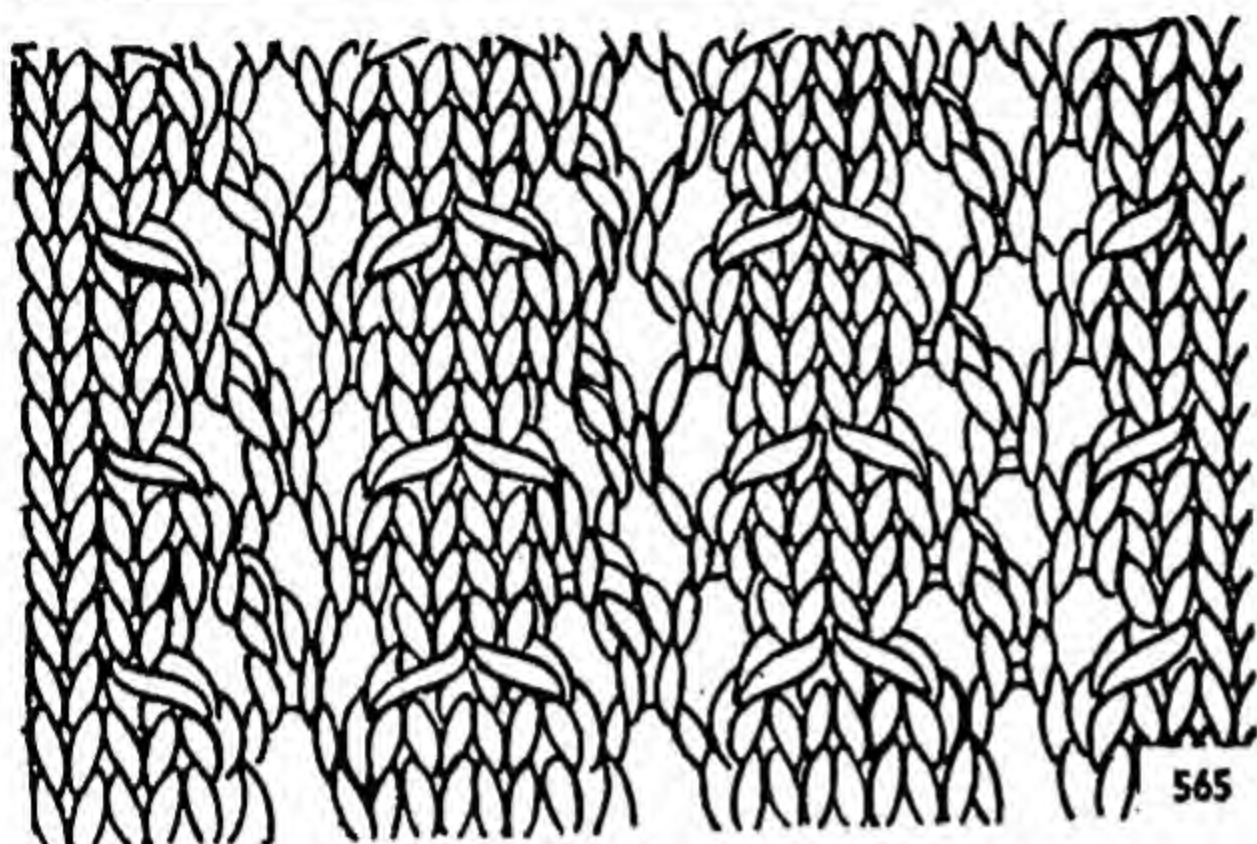
Next row: K.12, turn.

K.22 rows on these 12 sts. Break off the wool.

Foot. Now pick up the stitches for the foot. With the right side of the work



564



facing, commence where the 13 sts. were left and use the same needle that the 12 sts. are on, join in the wool and k. up 13 sts. along one side of the instep, now k. across the 12 instep sts., k. up 13 sts. along the second side of the instep. On the remaining sts., k.3, (k.2 tog., k.4) twice. (64 sts. on the needle).

K.9 rows.

Shape the Foot as follows—

1st row: K.1, k.2 tog., k.27, (k.2 tog.), twice, k.27, k.2 tog., k.1.

2nd row: K.28, (k.2 tog.) twice, k.28.

3rd row: K.1, k.2 tog., k.24, (k.2 tog.) twice, k.24, k.2 tog., k.1.

4th row: K.25, (k.2 tog.) twice, k.25.

5th row: K.24, (k.2 tog.) twice, k.24.

Cast off.

To make up the bootie, sew up the seams by joining together corresponding ridges and cast-off stitches along lower edge of foot. Complete the bootie by threading ribbon through the holes.

Work a second bootie in the same manner.

Lace Pattern. The patterning of the booties may be varied by working the 12 instep stitches in stocking stitch in place of garter stitch, knitting the stitch at each end of every row.

Another variation would be to knit the leg and instep in a simple lace pattern (565).

Here are the instructions for a bootie with lace patterning.

Work as basic bootie until the inc. row has been completed and there are 42 sts. on the needle.

Proceed in lace stitch as follows—

1st row: K.1, (k.2, w.f., k.2 tog., k.1) 8 times, k.1.

2nd row: K.1, p.40, k.1.

3rd row: K.1, (k.2 tog., w.f., k.1, w.f., k.2 tog. t.b.1) 8 times, k.1.

4th row: K.1, p.40, k.1.

Continue working as instructions for basic bootie, working 2 repeats of the lace pattern down the centre 10 sts. of the 12 instep sts., thus giving you a k.1 st. at each end of the row.

Work the foot in garter stitch as on basic bootie.

DRESS

This basic dress (566), given in 3 sizes, can be knitted from 4 oz. of 3-ply Baby Wool or 3-ply Fingering. 2 No. 12 and 2 No. 9 needles, and 6 buttons are required.

The chest measurements are 20, 21 and 22 ins., and the length 15½, 16 and 16½ ins.

The Front. Using No. 9 needles, cast on 131 [139, 147] sts.

K.6 rows.

Now proceed in st. st. until 12 [12½, 13] ins from beg. have been worked, finishing at the end of a p. row.

Dec. for the waist as follows—

Next row: K.1, (k.2 tog.) 23 [25, 27] times, k.35 [35, 35], (k.2 tog.) 24 [26, 28] times, k.1. (84 [88, 92] sts. on the needle).

P. one row.

Change to No. 12 needles and work 4 rows in st. st.

Armhole Shaping. Still working in st. st., shape the armholes by casting off 4 [5, 6] sts. at the beg. of the next 2 rows.

Now dec. 1 st. at both ends of every row until 72 [74, 76] sts. remain.

Continue on these sts. until the work measures $2\frac{1}{2}$ [$2\frac{1}{2}$, 3] ins. from beg. of the armhole shaping, finishing at the end of a p. row.

Neck Shaping. Next row: K.30, cast off 12 [14, 16], k. to end.

Working on each set of 30 sts., dec. 1 st. at neck edge on every row, until 24 sts. remain.

Continue on these sts. until the work measures $3\frac{1}{2}$ [$3\frac{1}{2}$, $3\frac{1}{2}$] ins. from beg. of the armhole shaping. Cast off.

The Back is worked exactly the same as the front.

The Sleeves. Using No. 12 needles cast on 40 sts. and k.5 rows.

Now inc. to 67 sts. as follows—

(K.1 inc. in next st.) 6 times, k.1, (inc. in next st.) 15 times, (k.1, inc. in next st.) 6 times.

Change to No. 9 needles and proceed in st. st. for $1\frac{1}{2}$ ins.

The Top Shaping of the sleeve is worked by casting off 3 sts. at beg. of the next 2 rows, and decreasing 1 st. at both ends of the following 12 rows.

The top of the sleeve is now cast off by k.2 tog. to last st. Cast off last st.

Picot Edge Round Neck. Work the front and back neckbands separately.

Using No. 12 needles, with the right side of the work facing, k. up 31 [33, 35] sts. round the front neck.

The picot edge is worked as follows—

1st row: P. 2nd row: K.

3rd row: P.1, * w.r.n., p.2 tog.; rep. from * to end. 4th row: K.

5th row: P. Cast off.

Complete the back neckband in the same manner.

To Make up the Dress. Block and press the pieces first on the wrong side of the work. Fold over the picot edge and stitch down the cast-off stitches to the knitted-up edge.

Place the top $\frac{1}{4}$ in. of back armhole over the front armhole and neatly stitch down at side and along $\frac{1}{4}$ in. towards the neck to form an underlap.

Work the second shoulder in the same manner.

Stitch side and sleeve seams and stitch sleeves into position.

Stitch three buttons evenly spaced along each shoulder and work button-loops to correspond with the buttons.

Give a final press to all the seams.

Ring the Changes. Variations on the basic dress can be worked.

A lace pattern may be worked after the garter stitch border is completed but a pattern with a multiple of 8 plus 3 stitches must be selected.

The body of the dress may be carried out in any simple fabric such as moss stitch, double moss stitch or rib.



The variation stitch is commenced after the decrease row has been worked.

Vandyke Pattern. A dress worked in vandyke pattern and moss stitch would be most attractive (567), the instructions are as follows—

When 6 rows of g. st. have been worked proceed in vandyke pattern—

1st row: K.1, k.2 tog., k.2, * w.f., k.1, w.f., k.2, sl.1, k.2 tog., p.s.s.o., k.2; rep. from * to last 6 sts., w.f., k.1, w.f., k.2, k.2 tog., k.1.

2nd row: K.1, p. to last st., k.1,

Rep. these 2 rows until the skirt is completed. Work the dec. row and then complete the front in m. st.

Work the back in the same manner.

Work the vandyke pattern on the sleeves after the inc. row has been completed and there are 67 sts. on the needle.

Complete neckband and make up as for basic dress.

HAT, (568)

Knitted from 1 oz. of 3-ply Baby Wool or 3-ply Fingering on No. 10 needles.

The border of the hat is worked in k.1, p.1 rib, and the remainder is in st. st.

Cast on 114 sts. and work in k.1, p.1 rib for 1½ ins.

Now reduce to 89 sts. as follows—

K.8, (k.2 tog., k.2) 24 times, k.2 tog., k.8.

Work 16 rows in st. st.

Now shape the top, working graded dec. on every alt. row, commencing as follows—

1st row: (K.9, k.2 tog.) 8 times, k.1.

2nd row: K.1, p. to last st., k.1.

3rd row: (K.8, k.2 tog.) 8 times, k.1.

4th row: K.1, p. to last st., k.1.

Continue working in this manner until the row "(k.1, k.2 tog.) 8 times, k.1", has been worked.

Next row: K.1, p. to last st., k.1.

Next row: (K.2 tog.) 8 times, k.1.

Break off wool and thread it into a darning needle, slip the stitches on to the darning needle and draw the wool through the stitches.

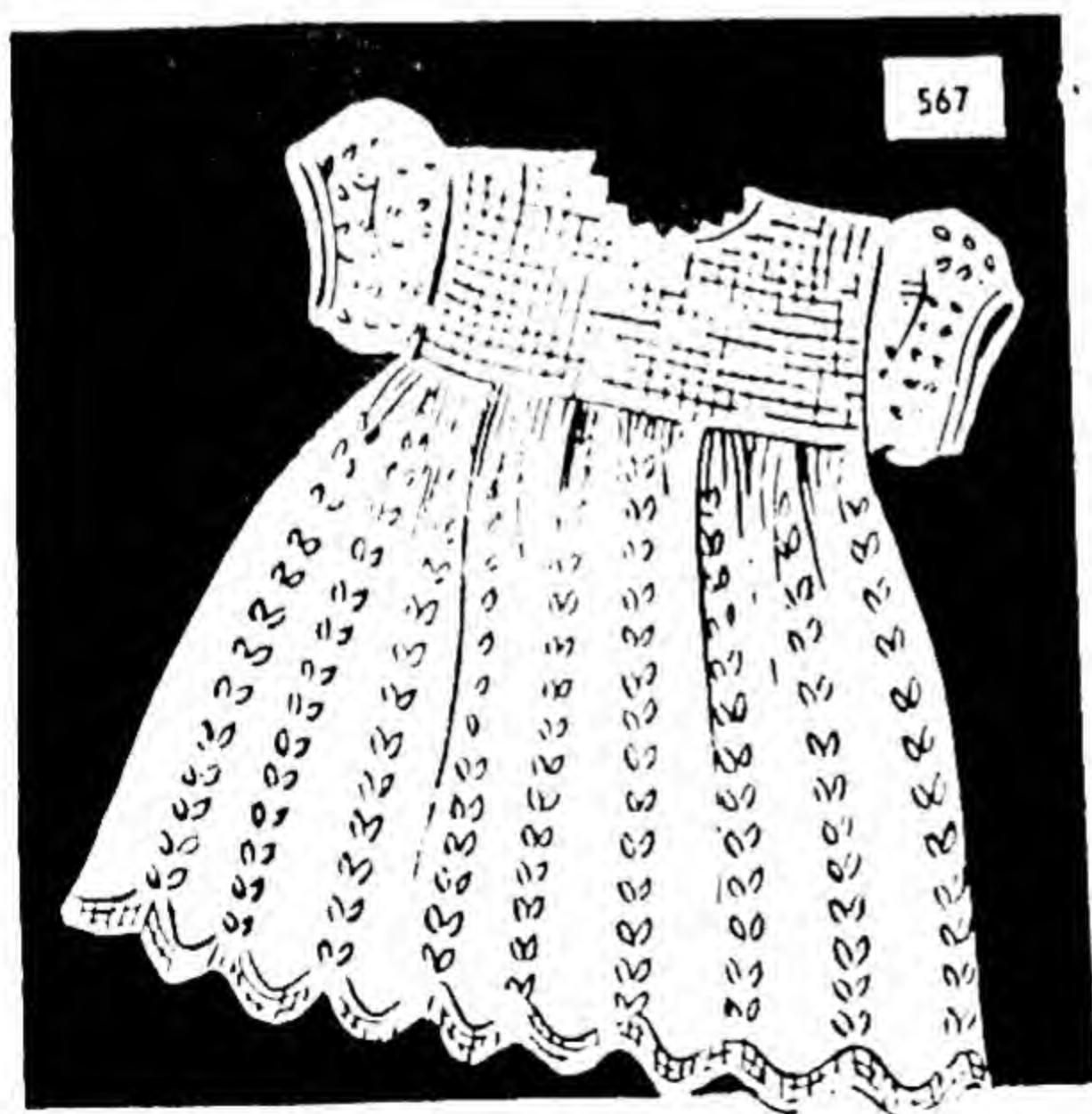
Fasten off securely.

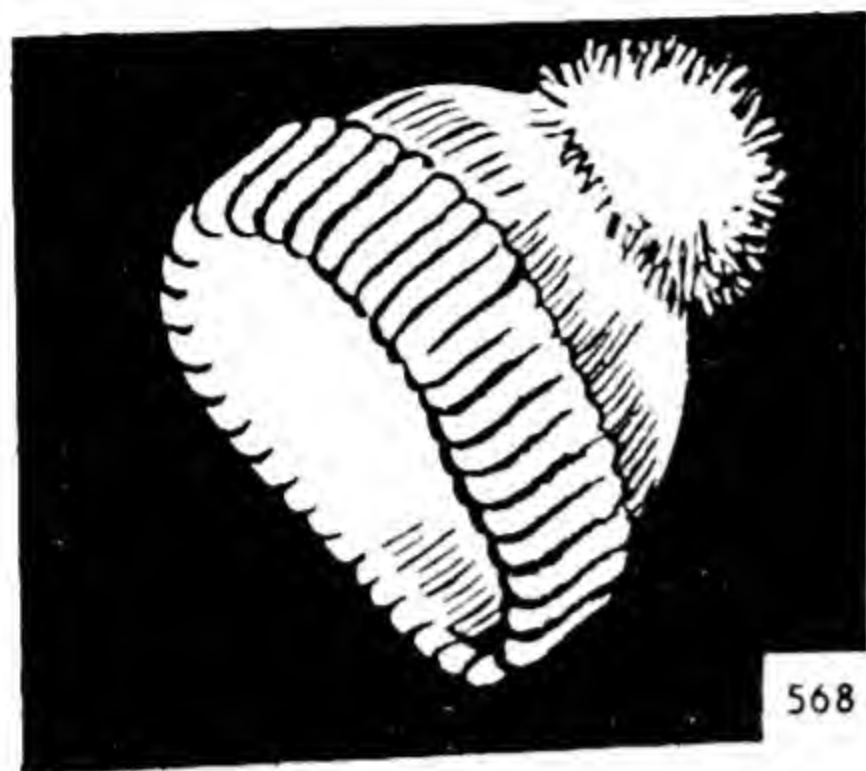
To Complete the Hat. Press it lightly on the wrong side, join the side seam, make a flat seam on the ribbing and turn up the ribbed band.

Make pom-pom with remainder of the wool and fasten securely to the top of the hat.

Variation. These hats may be varied by changing the stitch used on the border. It is most effective if a fancy twist rib or double moss stitch border is worked.

If worked in double moss stitch it is advisable to knit the brim on No. 11 needles, changing on to No. 10 needles for the stocking stitch portion.





MATINEE COAT, (569)

Knitted from 3 oz. 3-ply Baby Wool or 3-ply Fingering.

You will need 2 No. 11, 2 No. 9 needles and 4 buttons.

The back and fronts are worked all in one piece up to the armhole shaping.

Using No. 11 needles, cast on 247 sts. Work 8 rows in m. st.

The Body of the Coat. The border stitches are left on safety-pins so that the front bands may be completed when the body of the coat has been worked.

On the first row, work in m. st. to the last 8 sts., slip these 8 sts. on to a safety-pin and leave for the present.

Rep. this row once more, (231 sts. on needle).

Change to No. 9 needles and proceed in st. st. until work measures 8 ins. from beg., finishing at the end of the p. row. Dec. for waist line by working the next row as follows—

• K.6, (k.3 tog.) 3 times; rep. from • to last 6 sts. k.6.

The Yoke. Change to No. 11 needles and continue in st. st. until the work measures 8½ ins. from the beg. finishing at the end of a p. row.

Divide the sts. for the fronts and back by working the next row as follows—

K.33, cast off 4, k.66 (there now being 67 sts. on the needle after the cast-off), cast off 4, k. to end.

Work one front on the first set of 33 sts., decreasing 1 st. at the armhole edge on every alt. row until there are 28 sts. on the needle.

Continue on these 28 sts. until the work measures 11 ins. from the beg., finishing the work at the front edge.

Shape the neck by casting off 2 sts. at the beg. of the next and every alt. row until 20 sts. remain.

Cast off.

Rejoin the wool to the centre set of 67 sts. for the back of the coat.

Shape the Armholes at the back by dec. 1 st. at both ends of every alt. row until 55 sts. remain.

Continue on these sts. until the work matches the fronts up to the 20 sts.

Cast off.

Rejoin the wool to the remaining set of 33 sts. for the second front and work on these to match the first front, reversing all shapings.



The Front Bands. Slip the 8 sts. from the safety pin on to a No. 11 needle.

Continue to work on these sts. in m. st. until the band is long enough to fit up the front edge of the coat.

Work 4 buttonholes 1 in. apart, the topmost one 1 in. from the neck edge, down the left or right front as required.

The buttonholes are worked as follows—

1st row: M. st. 3, cast off 2, m. st. to end. 2nd row: M. st. 3, cast on 2, m. st. to end.

The Sleeves. Using No. 11 needles cast on 36 sts.

Work 15 rows in m. st.

Next row: K.4, (inc. in next st., k.1) 15 times, k.2, (51 sts.).

Change to No. 9 needles and work in st. st. until the sleeve measures 4½ ins. from beg.

Shape the Top. Cast off 1 st. at the beg. of every row until 37 sts. remain. 2 sts. at the beg. of every row until 29 sts. remain.

3 sts. at the beg. of every row until 11 sts. remain.

Cast off tightly, using No. 11 needles.

Collar. Cast on 35 sts.

Work in m. st., increasing 1 st. at the beg. of every row until there are 53 sts. on the needle.

Continue in m. st. on these sts. until collar measures 2¼ ins. from the beg.

Shape the collar as follows—

Next row: M. st. 21, cast off 11, m. st. to end. Next row: M. st. 14, turn.

Next row: M. st. all across.

Next row: M. st. 7, turn.

Next row: M. st. all across.

Cast off this group of 21 sts.

Now slip the remaining group of 21 sts. on to a No. 11 needle, the point to the outside edge, and complete this side to match the first half of the collar.

A neat finish can be given to the collar by working one row of double crochet all round the outside edge.

To Make Up The Coat. First, stitch the front band into position.

Now press the work on the wrong side.

Join the shoulders of the back and front together, join sleeve seams and stitch sleeves into position.

Stitch the collar round the neck and attach buttons to correspond with buttonholes.

Neck Band. If a neck band is preferred in place of a collar, work as follows—

First sew the shoulders of the back and fronts together. Stitch the front bands into position, then, using No. 11 needles and with right side of the work facing, k. up 51 sts. round the neck. Work 6 rows in m. st. Cast off.

Neatly fold the neckband at the centre and stitch cast-off edge to the knitted up edge on the wrong side of the work.

Lace Skirt. A lacy skirt may easily be knitted on to the yoke of the coat by working any of the lace patterns given in this book in place of stocking stitch portion of the skirt of the coat.

MITTENS, (570)

Knitted from 1 oz. of 3-ply Baby Wool or 3-ply Fingering on 2 No. 10 needles.

Commence at the cuff by casting on 36 sts. Work 18 rows in k.1, p.1 rib.

Next row: Inc. for the hand as follows—

K.2, * inc. in next st. purlwise, (k.1, p.1) twice, inc. in next st. knitwise, (p.1, k.1) twice; rep. from * to last 4 sts., inc. in next st. purlwise, k.1, p.1, k.1.

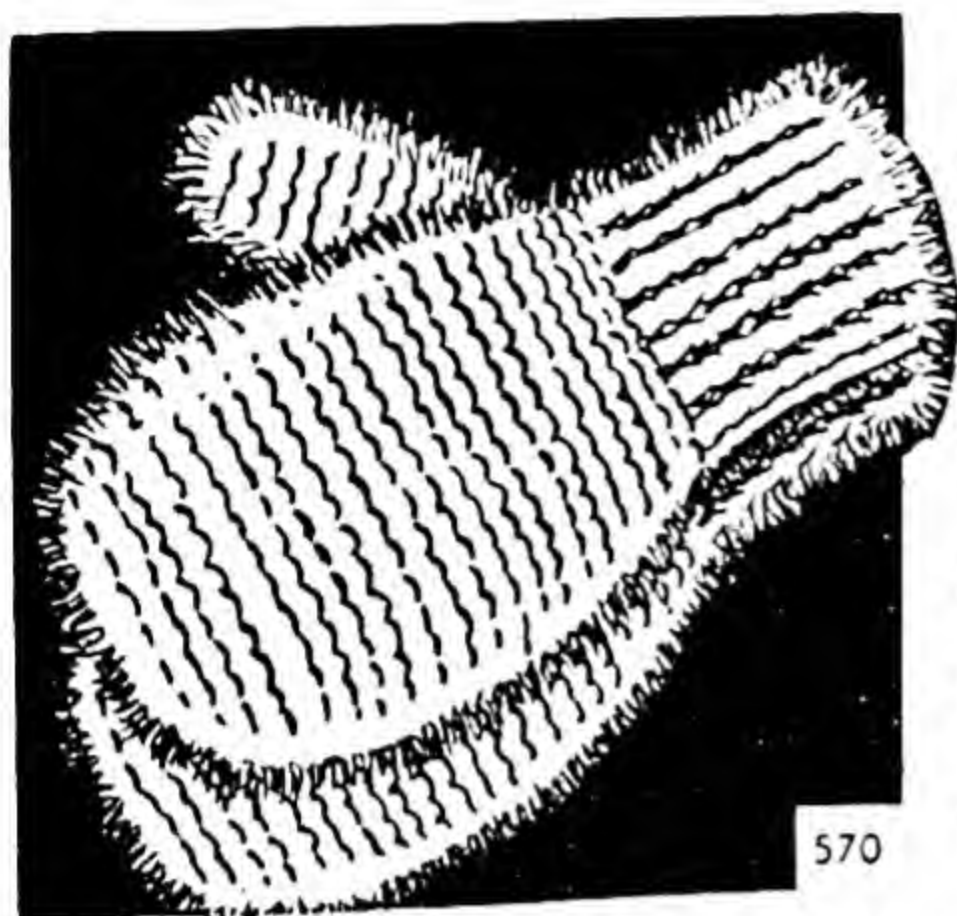
Work 8 rows.

Thumb Gusset. 1st row: K.20, inc. in next st., k.1, inc. in next st., k.20.

2nd, 4th, 6th, 8th, 10th, 12th, 13th and 14th rows: K.

3rd row: K.20, inc. in next st., k.3, inc. in next st., k.20.

5th row: K.20, inc. in next st., k.5, inc. in next st., k.20.



7th row: K.20, inc. in next st., k.7, inc. in next st., k.20.

9th row: K.20, inc. in next st., k.9, inc. in next st., k.20.

11th row: K.20, inc. in next st., k.11, inc. in next st., k.20.

15th row: K.34, turn.

16th row: K.13, turn.

The Thumb. Work 12 k. rows on these 13 sts.

Now shape the top on the next row by working k.1, (k.2 tog.) 6 times. Break off the wool, run the end through the 7 sts. on the needle, draw up and fasten off securely, neatly sew up thumb seam.

To complete the top of the mitten—with the right side of the work facing join in the wool, k.1 st. at the base of the thumb, k.21.

K.1 row all across. K.12 rows.

Shape the top of the mitten as follows—

1st row: K.1, k.2 tog., k.16, k.2 tog., k.1, k.2 tog., k.16, k.2 tog., k.1.

2nd and every alt. row: K.

3rd row: K.1, k.2 tog., k.14, k.2 tog., k.1, k.2 tog., k.14, k.2 tog., k.1.

5th row: K.1, k.2 tog., k.12, k.2 tog., k.1, k.2 tog., k.12, k.2 tog., k.1.

7th row: K.1, k.2 tog., k.10, k.2 tog., k.1, k.2 tog., k.10, k.2 tog., k.1.

8th row: K. Cast off.

To complete the mitten press, using a damp cloth and hot iron. Join up side seam.

PILCH

Knitted from 1 oz. of 3-ply Baby Wool or 3-ply Fingering on 2 No. 10 needles.

Commence at the front by casting on 56 sts. Work 4 rows in k.1, p.1 rib.

Next row: Work eyelets for elastic as follows—

K.1, p.1, * w.f., k.2 tog., k.1, p.1; rep. from * to last 2 sts., w.f., k.2 tog.

Work 7 rows in k.1, p.1 rib, thus completing the waistband.

Next row: K.6, * inc. in next st., k.13; rep. from * to last 8 sts., inc. in next st., k.7, (60 sts.).

K.63 rows on these 60 sts.

The division for the legs is worked as follows—

1st row: K.19, turn.

2nd row: K.1, k.2 tog., k.16.

3rd row: K.15, k.2 tog., k.1.

4th row: K.1, k.2 tog., k.14.

5th row: K.13, k.2 tog., k.1.

6th row: K.1, k.2 tog., k.12.

Continue to work the dec. as on these 6 rows until 2 sts. remain. K.2 tog., then fasten off the wool.

Rejoin the wool to the remaining 41 sts. and k. across.

Work the second leg as the first leg, the first 4 rows being as follows—

1st row: K.16, k.2 tog., k.1, turn.

2nd row: K.1, k.2 tog., k.15.

3rd row: K.14, k.2 tog., k.1.

4th row: K.1, k.2 tog., k.13.

When the second leg is completed, rejoin the wool to the remaining 22 sts. on the needle and k.13 rows.

Now inc. 1 st. at each end of next and every alt. row until there are 60 sts. on the needle. K.81 rows.

The Back Gusset is now worked as follows—

1st and 2nd rows: K. to last 3 sts., turn.

3rd and 4th rows: K. to last 6 sts., turn.

5th and 6th rows: K. to last 9 sts., turn.

7th and 8th rows: K. to last 12 sts., turn.

9th and 10th rows: K. to last 15 sts., turn.

11th and 12th rows: K. to last 18 sts., turn.

13th and 14th rows: K. all across.

Next row: Dec. thus, k.6, * k.2 tog., k.13; rep. from * to last 9 sts., k.2 tog., k.7, (56 sts.).

Work 7 rows in k.1, p.1 rib.

Make row of holes as on the front band. Work 4 rows in k.1, p.1 rib.

Cast off in rib.

To Complete the Pilch. Press the work lightly on the wrong side using a warm iron and damp cloth.

Join side seams up to shapings.

Thread elastic through holes at waist.

PRAM RUG, SUMMER

A rug with a garter stitch border and a simple fancy stitch in the centre is a very attractive pram rug for the summer.

A simple design of this type is knitted from 12 oz. of 4-ply Fingering on 2 No. 10 needles.

Cast on 161 sts. and work in g. st. for 2½ ins. This completes the border at one end of the rug.

Keeping 18 sts. in g. st. at each end of every row, work on the centre group of 125 sts. as follows—

1st row: P.

2nd row: K. 3rd row: K.

4th row: P.1, * w.r.n., p.2 tog.; rep. from * to end.

5th row: K. 6th row: K.

These 6 rows form the patt.

Working the patterned centre with the 18-st. border at each end, continue until the rug measures 27½ ins. from the cast-on edge.

Work 2½ ins. in g. st., thus making the rug 30 ins. long. Cast off.

To Complete the Rug. Press lightly on the wrong side using a warm iron and damp cloth.

Bind the edges with silk ribbon to match the colours used for the rug.

PRAM RUG, WINTER

A rug made in double knitting wool is ideal for winter. For this you will need 10 oz. of double knitting and 2 No. 7 needles. This quantity should make a rug 25 ins. wide and 31 ins. long.

The principle is the same as the summer rug, i.e. a garter stitch border and fancy centre for the rug itself. As however, this will be used for winter days, instead of a simple openwork pattern on the centre, a solid fabric, such as an all-over Check pattern or a simple Basket stitch, is suggested. Here is an example of a pram rug of this type worked in basket pattern.

Cast on 141 sts.

Work in g. st. for 2 ins.

Working 9 sts. in g. st. at each end of every row, proceed on the centre group of 123 sts. in basket pattern as follows—

1st row: K.

2nd row: * P.3, k.7; rep. from * to last 3 sts., p.3.

3rd row: K.

4th row: K.5, * p.3, k.7; rep. from * to last 8 sts., p.3, k.5.

These 4 rows form the patt.

Continue working in border and centre patt. until rug measures 29 ins. from cast-on edge.

K. 2 ins. in g. st. Cast off.

Complete as instructions for summer pram rug.

SHAWLS

Baby's shawls should be knitted in 2, 3 or 4-ply wool according to the weight of shawl required. For Christening Shawls a 2-ply wool is ideal. The centre can be knitted in a lovely lacy pattern, using approximately No. 9 needles to enhance the cobweb effect of the work.

A lace border can be knitted

separately and sewn on afterwards, or the border can be knitted in with the shawl, using garter stitch, moss stitch or double moss stitch for the border.

3-ply and 4-ply wools are ideal for carrying shawls and these may be knitted on the same principle as pram rugs except of course that they will be square instead of oblong in shape.

It is difficult to assess the amount of wool required for a shawl as this will depend on the size of shawl, the type of wool and the size of needles used.

SHAWL, CARRYING

Made in 3-ply, with a lacy centre and a Gothic border, this shawl is knitted on size 9 needles at a tension of 7 sts. and 9 rows to 1 square in.

The Centre. Cast on 355 sts.

K.6 rows.

Now proceed with the fancy pattern, keeping 6 sts. in g. st. at each end of the needle as follows—

1st row: K.6, * w.f., sl.1, k.2 tog., p.s.s.o., (w.o.n.) twice, p.2; rep. from * to last 9 sts., w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.6.

2nd row: K.6, * p.3, k.2; rep. from * to last 9 sts., p.3, k.6.

Rep. the first and second rows until the work measures 50 ins. from the cast-on edge.

K.5 rows in g. st. Cast off.

The Border. Cast on 22 sts.

1st row: Sl. 1, k.7, take 3 sts. off on to a spare needle, keep at back of work, k.3, put the 3 sts. back on needle, K.3, * w.f., k.2 tog.; rep. from * twice, w.f., k.2.

2nd row: K.9, p.9, * w.f., k.2 tog.; rep. from * once, k.1.

3rd row: Sl.1, k.13, w.f., k.2 tog., k.1, * w.f., k.2 tog.; rep. from * once, w.f., k.2.

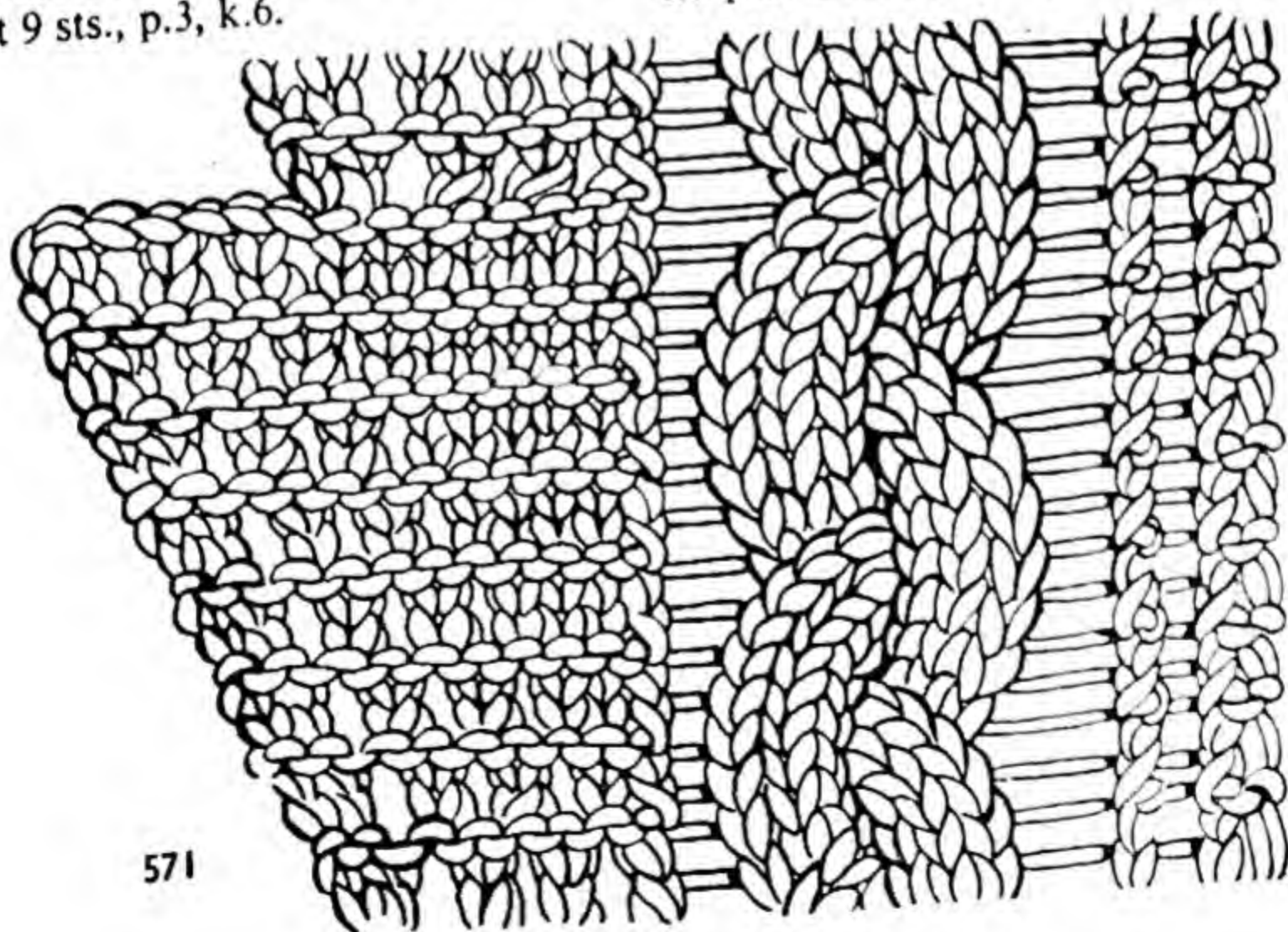
4th row: K.10, p.9, * w.f., k.2 tog.; rep. from * once, k.1.

5th row: Sl.1, k.4, take 3 sts. off and keep in front of work, k.3, put the 3 sts. back on needle, k.6, w.f., k.2 tog., k.2, * w.f., k.2 tog.; rep. from * once, w.f., k.2.

6th row: K.11, p.9, * w.f., k.2 tog.; rep. from * once, k.1.

7th row: Sl.1, k.13, w.f., k.2 tog., k.3, * w.f., k.2 tog.; rep. from * once, w.f., k.2. **8th row:** K.12, p.9, * w.f., k.2 tog.; rep. from * once, k.1.

9th row: Sl.1, k.7, take 3 sts. off and keep at back of work, k.3, put the 3 sts.



back on needle, k.3, w.f., k.2 tog., k.4, * w.f., k.2 tog.; rep. from * once, w.f., k.2.

10th row: K.13, p.9, * w.f., k.2 tog.; rep. from * once, k.1.

11th row: Sl.1, k.13, w.f., k.2 tog., k.5, * w.f., k.2 tog.; rep. from * once, w.f., k.2. 12th row: K.14, p.9, * w.f., k.2 tog.; rep. from * once, k.1.

13th row: Sl.1, k.4, take 3 sts. off and keep to front of work k.3, put the 3 sts. back on needle, k.6, w.f., k.2 tog., k.6, * w.f., k.2 tog.; rep. from * once, w.f., k.2.

14th row: K.15, p.9, * w.f., k.2 tog.; rep. from * once, k.1.

15th row: Sl.1, k.13, w.f., k.2 tog., k.7, * w.f., k.2 tog.; rep. from * once, w.f., k.2.

16th row: Cast off 8 sts., k.8, p.9, * w.f., k.2 tog.; rep. from * once, k.1.

These 16 rows complete one pattern for border (571), rep. them for the length required.

The border is stitched flat on to the centre square, with the lace eased round each corner.

SHAWL, CHRISTENING

The following pattern is for a traditional shawl with a garter stitch centre and shell pattern border, this design being over 50 years old. It is worked in 2-ply wool on a No. 9 needle, thus giving a tension of $7\frac{1}{2}$ sts. to 1 in.

First of all work out the size for the centre of the shawl. The border is approximately 4 ins. wide at the widest point. Let us presume that the shawl, when completed, will measure 60 ins. square. Subtract 8 ins. (the two 4 in. borders) from 60. This gives 52 ins. Multiply 52 by $7\frac{1}{2}$, giving approximately 390 stitches.

Cast on 390 sts. and work in g. st. for 52 ins.

It is advisable to stretch the garter stitch slightly when measuring, pin it out and block it to an exact square before stitching the border on to the shawl.

The Border. A lovely traditional shawl pattern (572), is worked as follows—

Cast on 27 sts. K. 1 row.

1st row: W.o.n., k.2 tog., k.1, w.f., k.2 tog., w.f., k.16, w.f., k.2 tog., k.1, w.f., k.2 tog., k.1.

2nd row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.21.

3rd row: W.o.n., k.2 tog., k.1, (w.f., k.2 tog.) twice, w.f., k.15, (w.f., k.2 tog., k.1) twice.

4th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.22.

5th row: W.o.n., k.2 tog., k.1, (w.f., k.2 tog.) 3 times, w.f., k.14, (w.f., k.2 tog., k.1) twice.

6th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.23.

7th row: W.o.n., k.2 tog., k.1, (w.f., k.2 tog.) 4 times, w.f., k.13, (w.f., k.2 tog., k.1) twice.

8th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.24.

9th row: W.o.n., k.2 tog., k.1, (w.f., k.2 tog.) 5 times, w.f., k.12, (w.f., k.2 tog., k.1) twice.

10th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.25.

11th row: W.o.n., k.2 tog., k.1, (w.f., k.2 tog.) 6 times, w.f., k.11, (w.f., k.2 tog., k.1) twice.

12th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.26.

13th row: W.o.n., k.2 tog., k.1, (w.f., k.2 tog.) 7 times, w.f., k.10, (w.f., k.2 tog., k.1) twice.

14th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.27.

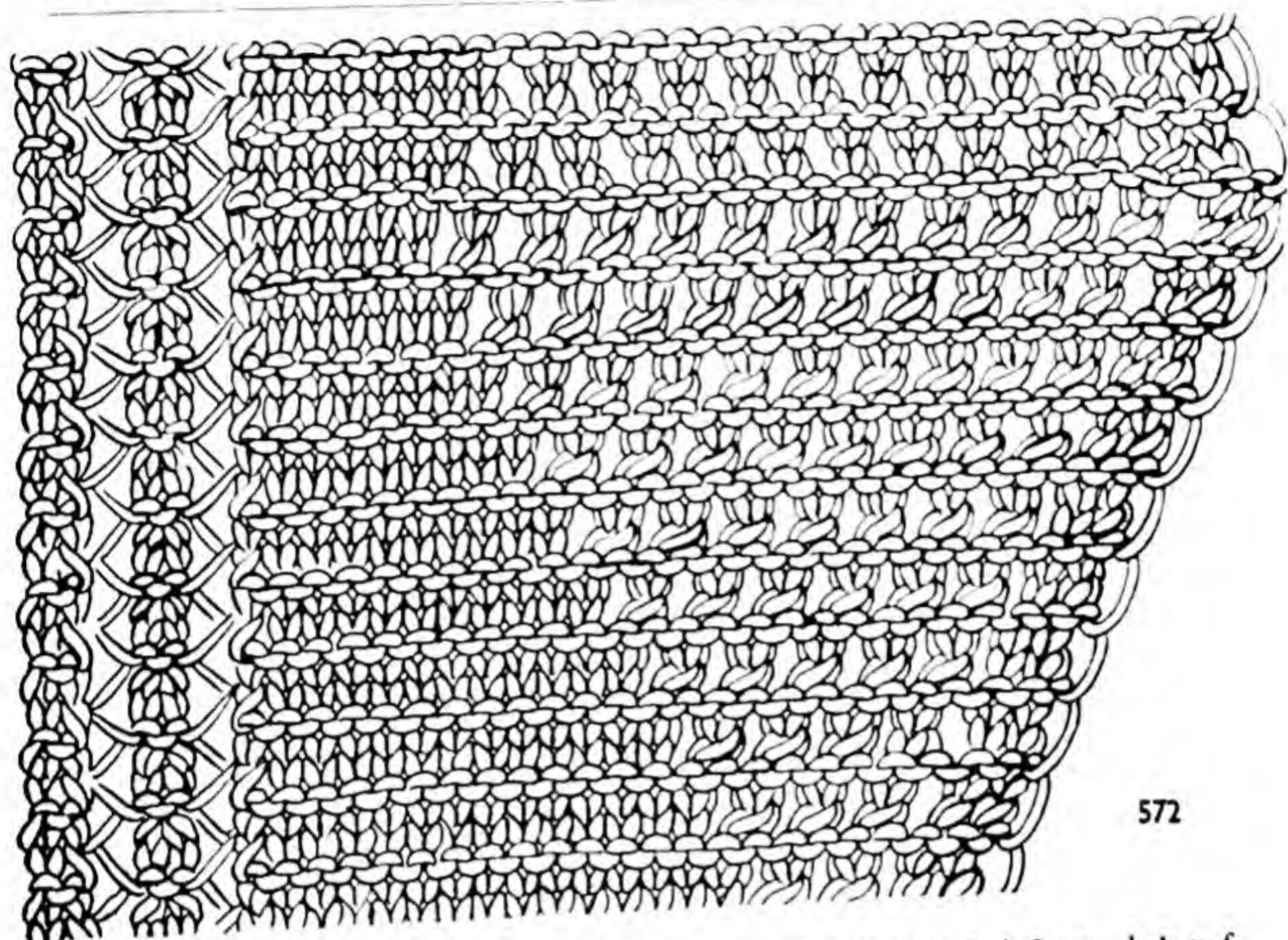
15th row: W.o.n., k.2 tog., k.1, (w.f., k.2 tog.) 8 times, w.f., k.9, (w.f., k.2 tog., k.1) twice.

16th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.28.

17th row: W.o.n., k.2 tog., k.1, (w.f., k.2 tog.) 9 times, w.f., k.8, (w.f., k.2 tog., k.1) twice.

18th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.29.

19th row: W.o.n., k.2 tog., k.1, (w.f.,



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k.2 tog.) 10 times, w.f., k.7 (w.f., k.2 tog., k.1) twice.

20th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.30.

21st row: W.o.n., k.2 tog., k.1, (w.f., k.2 tog.) 11 times, w.f., k.6, (w.f., k.2 tog., k.1) twice.

22nd row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.31.

23rd row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) 11 times, k.6, (w.f., k.2 tog., k.1) twice.

24th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.30.

25th row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) 10 times, k.7, (w.f., k.2 tog., k.1) twice.

26th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.29.

27th row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) 9 times, k.8, (w.f., k.2 tog., k.1) twice.

28th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.28.

29th row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) 8 times, k.9, (w.f., k.2 tog., k.1) twice.

30th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.27.

31st row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) 7 times, k.10, (w.f., k.2 tog., k.1) twice.

32nd row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.26.

33rd row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) 6 times, k.11, (w.f., k.2 tog., k.1) twice.

34th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.25.

35th row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) 5 times, k.12, (w.f., k.2 tog., k.1) twice.

36th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.24.

37th row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) 4 times, k.13, (w.f., k.2 tog., k.1) twice.

38th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.23.

39th row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) 3 times, k.14, (w.f., k.2 tog., k.1) twice.

40th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.22.

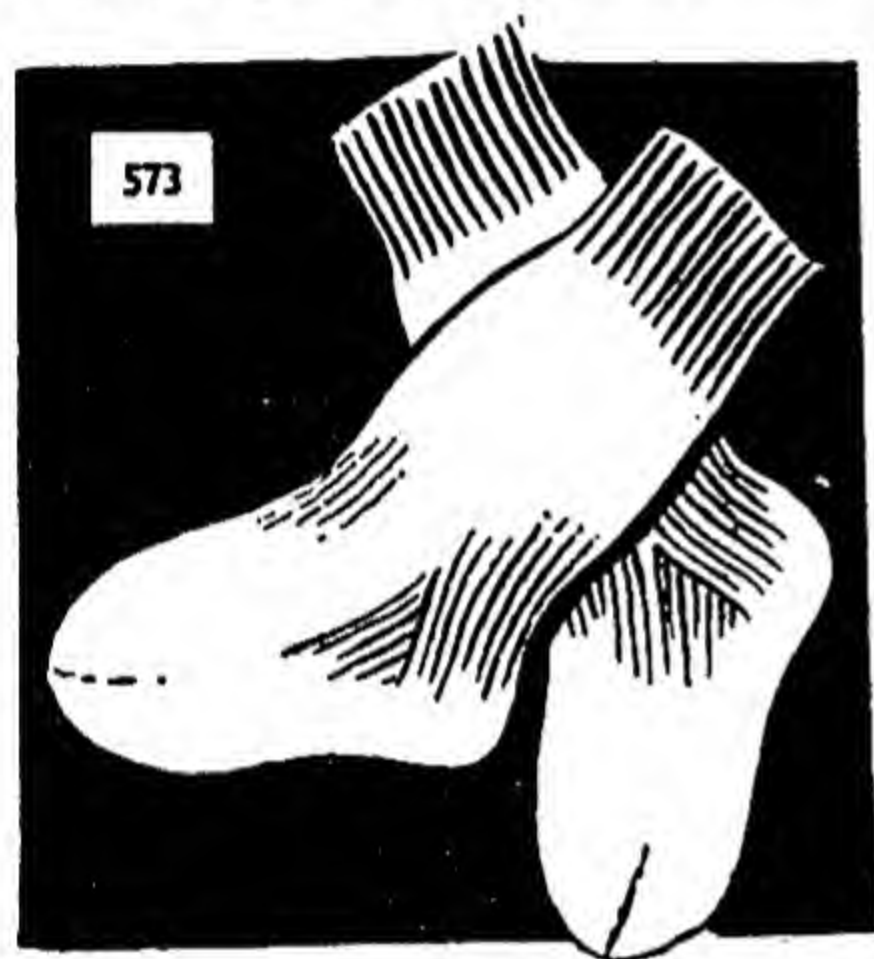
41st row: W.o.n., (k.2 tog.) twice, (w.f., k.2 tog.) twice, k.15, (w.f., k.2 tog., k.1) twice.

42nd row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.21.

43rd row: W.o.n., (k.2 tog.) twice, w.f., k.2 tog., k.16, (w.f., k.2 tog., k.1) twice. 44th row: K.2, w.f., k.2 tog., k.1, w.f., k.2 tog., k.20.

These 44 rows form the patt.

Stitch the border, flat, round the centre easing it in at the corners.



SOCKS, (573)

The instructions are for socks 6 ins. in length with a foot measurement of $4\frac{1}{2}$ ins. Knitted in rounds from 1 oz. of 3-ply Fingering on four No. 13 needles.

Cast on 38 sts., 12 on the first needle, 14 on the second needle and 12 on the third needle.

Work for $1\frac{1}{2}$ ins. in rounds of k.1, p.1 rib, then proceed in rounds of st. st. until work measures $4\frac{1}{2}$ ins. from beg.

Divide for the Heel Stitches. K. the first 10 sts. of the round on to one needle, slip the last 10 sts. of the round on the other end of the same needle, these 20 sts. are for the heel. Divide the remaining stitches, for the instep, on 2 needles and leave at present.

Work 13 rows in st. st. on the 20 heel sts., slipping the 1st st. and knitting the last st. on every row.

Turning the Heel. K.12, k.2 tog., turn, p.5, p.2 tog., turn, k.6, k.2 tog., turn, p.7, p.2 tog. turn.

Continue working in this way until all the sts. are on one needle.

Now k. back 6 sts. thus finishing the heel.

Slip the instep sts. on to one needle again.

With a spare needle k. the remaining 6 sts. of the heel.

Now k. up 12 sts. along the side of the heel; using a second needle k. across the 18 instep sts., with a 3rd needle k. up the 12 sts. at the other side of the heel and k. across the 6 remaining sts. of the heel. (18 sts. on each needle).

Shaping the Instep. 1st round: K.

2nd round: 1st needle: K. to last 4 sts., k.2 tog., k.2.

2nd needle: K.; 3rd needle: K.2 tog. through back of loop, k. to end.

Rep. these 2 rounds until 11 sts. remain on the 1st and 3rd needles.

Continue working in rounds on these sts. until work measures $2\frac{1}{2}$ ins. from the knitted up sts. along the side of the heel.

To lengthen the foot, at this point add any extra length required.

Shaping the Toe. 1st round: 1st needle: K. to last 3 sts., k.2 tog., k.1. 2nd needle: K.1, k.2 tog.t.b.l., k.to last 3 sts., k.2 tog., k.1. 3rd needle: K.1, k.2 tog.t.b.l., k. to end.

2nd round: K.

Rep. the 1st and 2nd rounds until 20 sts. remain in the round.

Now k. the sts. of the 1st needle on to the end of the 3rd needle; graft the 2 sets of sts. together.

Complete the sock by pressing, with a warm iron and damp cloth.

VEST

Baby's vests are usually knitted in k.1, p.1 rib, as this gives a firm and warm fabric. To make a vest either 10 or 11 ins. long with a 18- or 19-in. chest

measurement use 2 oz. of 3-ply Baby wool and 2 No. 10 needles. The figures for the second size vest are given in square brackets throughout the instructions.

The Front. Cast on 70 [74] sts.

Work in k.1, p.1 rib for $9\frac{1}{2}$ [10] ins.

Next row: K.2, (p.1, k.1) 19 times [10 times], cast off 28 [30] sts., (p.1, k.1) 10 times, [11 times].

Work 2 ins. [3 ins.] in rib on the last 21 [22] sts., finishing at the neck edge. Join the wool to the second group of 21 [22] sts. at the neck edge and work to match the other half, finishing at the neck edge.

Complete the neck by casting on 28 [30] sts. at the end of the last row of the second half of the shoulder, then rib across remaining 21 [22] sts., (70 [74] sts. on the needle).

Continue in rib on these sts. for $9\frac{1}{2}$ [10] ins. Cast off in rib.

The Sleeves. Cast on 56 [60] sts.

Work 4 rows in k.1, p.1 rib.

Still working in rib dec. 1 st. at both ends of next and every following 6th row until 48 [52] sts. remain.

Work 2 [6] rows in rib on these sts. Cast off in rib.

To Complete the Vest. Press lightly with a warm iron and damp cloth.

Sew up the side seams for 7 [$7\frac{1}{2}$] ins.

Sew up sleeve seams and then sew sleeves into position, placing sleeve seam to side seam.

Using a medium size crochet hook, work 1 row of 1 treble 1 chain all round the neck to form eyeletted neckband.

Thread ribbon through eyelets in neckband to complete vest.

BOLERO

Boleros are attractive little slip on garments which may be knitted in either a 3-ply Fingering or if something more dressy is desired in Angora wool.

The one given here (574) fits a 32- to 34-in. bust and has an all-over length of 15 ins. The short-sleeved version takes 5 oz. of 3-ply Fingering and the long-sleeved version 7 oz.

If Angora is used approximately 9 x $\frac{1}{2}$ oz. balls for the short sleeve model and 11 x $\frac{1}{2}$ oz. balls for the long sleeve model will be needed.

2 No. 12 and 2 No. 10 needles are used for the knitting.

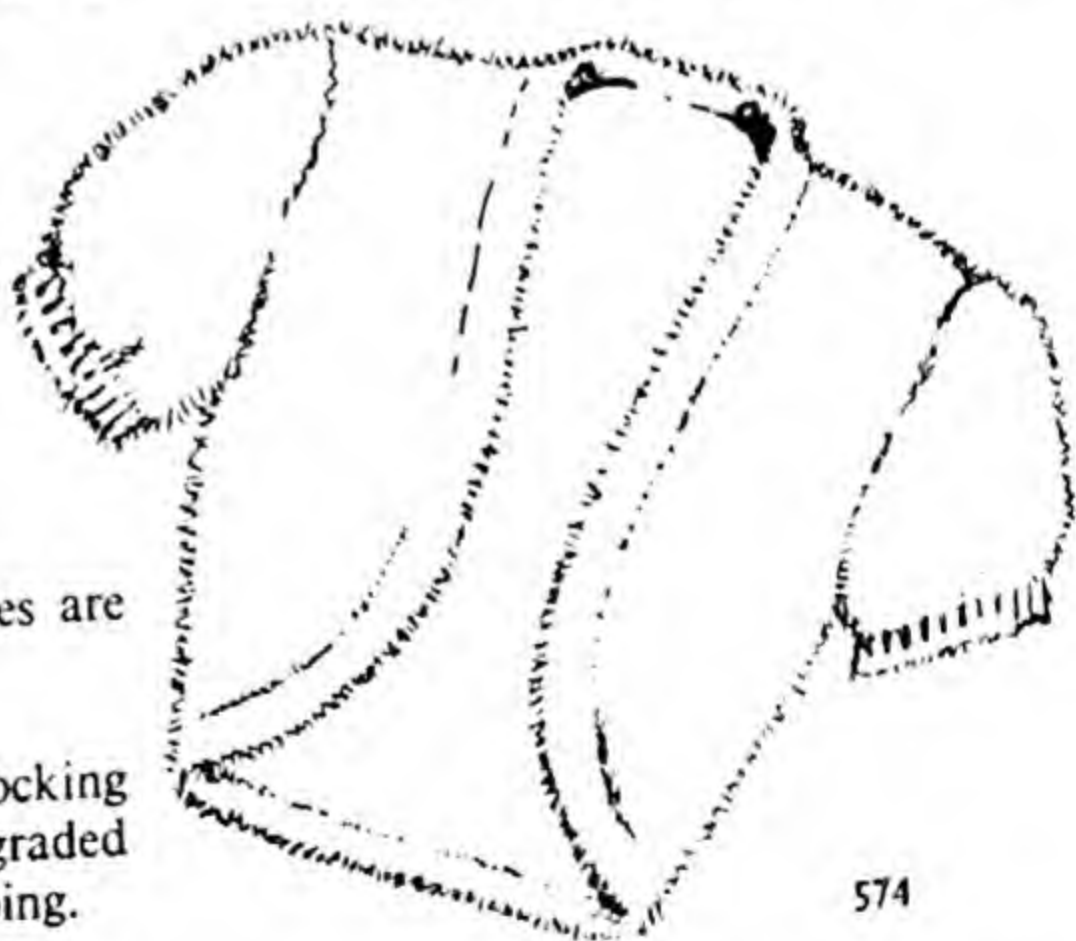
The Right Front. Work in stocking stitch throughout with a series of graded increases to give the round shaping.

Cast on 20 sts.

Work inc. on every alt. row at the front edge and on every 10th row at the side edge until there are 43 sts. on the

needle. This completes the shaping on the front edge but continue to inc. on every 6th row at the side edge *only* until there are 48 sts. on the needle.

Continue on these sts. until the work



measures $7\frac{1}{2}$ ins. from the cast-on edge, finishing at the side edge.

Shape Armhole. Cast off 5 sts. at the beg. of the next row, then k.2 tog. on every alt. row at the armhole edge until there are 33 sts. on the needle.

Continue on these sts. until the work measures $7\frac{1}{2}$ ins. from the cast-off sts. at the armhole edge, finishing at the armhole edge.

Shape Shoulder. Cast off 11 sts. at the beg. of the next and every alt. row until all the sts. are cast-off.

Left Front. Work exactly the same as the right front except that the positions of all the increases and shapings are reversed.

The Back. Using the No. 10 needles cast on 110 sts. Inc. on the 5th and every following 10th row until there are 120 sts. on the needle, and then every following 6th row until you have 128 sts. on the needle.

Continue on these sts. until the work matches the front up to the armhole shaping.

Shape the Armholes. Cast 4 sts. at the beg. of the next 2 rows, then k.2 tog. at both ends of every row until there are 100 sts. on the needle.

Continue on these sts. until the work matches the front up to the shoulder shaping.

Shape the Shoulders by casting-off 11 sts. at the beg. of the next 6 rows.

Cast off the remaining 34 sts.

The Band. Using No. 12 needles, cast on 15 sts. and work in k.1, p.1 rib, knitting the st at. both ends of every row.

Work in rib for 66 ins. Cast off.

Short Sleeves. Cast on 15 sts. and work a 13-in. band to match the band made for round the bolero.

Cast off in rib.

Now using No. 10 needles, and with the right side of the work facing, k. up 92 sts. for the sleeve itself along the edge of the band.

P. one row, then proceed in st. st. inc. 1 st. at both ends of the next and every following 6th row until there are 104 sts. on the needle.

Continue on these sts. until the work measures 6 ins. from the lower edge of the sleeve band.

Shape Top of Sleeve. Cast off 10 sts. at the beg. of the first 2 rows of the top shaping then dec. 1 st. at both ends of every row until 66 sts. remain; every alt. row until 48 sts. remain; every following 3rd row until 38 sts. remain.

Now dec. at both ends of every row again until 20 sts. remain.

Cast off.

Long Sleeves. Using No. 12 needles cast on 15 sts. and work a band as for the short sleeve, but make this 9 ins. instead of 13 ins. in length.

Now with the right side of the work facing and using No. 12 needles to complete the cuff k. up 60 sts. along the edge of the border.

Work 17 rows in st. st.

Change to No. 10 needles and continue working in st. st., increasing 1 st. at both ends of next and every 6th row until there are 90 sts. on the needle; then every following 4th row until there are 104 sts. on the needle. Continue on these 104 sts. until the work measures 18 ins. from the lower edge of the cuff band.

Shape the Top. Work exactly the same as for the short sleeve.

To Complete the Bolero. Block and press each piece of work lightly on the wrong side, using a warm iron and damp cloth.

Using a back stitch seam join the shoulder, side and sleeve seams and stitch the sleeves into position placing the sleeve seam $\frac{1}{2}$ in. to the front of the side seam.

Neatly stitch the band round the edge of the bolero, joining at the centre of the back of the neck. Press all seams.

BRIDAL SHIRTS

One of the most interesting pages of the knitter's story is that of the introduction of the Bridal Shirt, a particularized "version" of the fisherman's sweater. These garments were knitted by the Fisherman's sweetheart, to be worn by him on his wedding day and after that on all festive occasions. Every fishing port round the coastline of England had its traditional design for this type of sweater. Many of these designs are lost and the few that remain are collector's pieces.

Here are two versions, the first from a Cornish port (575) and the second from Whitby in Yorkshire.

CORNISH BRIDAL SWEATER

To make this sweater to fit 38- to 40-in. chest size you will need 15 oz. 4-ply wool.

2 No. 12 and 2 No. 10 needles, and 4 No. 12 needles with points at both ends; 2 stitch-holders and 1 cable needle.

Note. All slip sts. are slipped purlwise.

Work to a tension of 7 sts. and 9 rows to 1 square in. on No. 10 needles measured over st. st.

Stitches of pattern are worked as follows—

Cross 3 front (cr. 3 f.) by working across next 6 sts. as follows—

Sl. next 3 sts. on to cable needle and leave at front of work, k. next 3 sts., then k. sts. from cable needle.

Twist 2 back (tw.2b.) by working across next 5 sts. as follows—

Sl. next 2 sts. on to cable needle and leave at back of work, k.3, k.2 sts. from cable needle.

Twist 3 front (tw.3f.) by working across next 5 sts. as follows—

Sl. next 3 sts. on cable needle and leave at front of work, k.2, k. across 3 sts. from cable needle.

Commence with the front.

Using No. 12 needles cast on 132 sts.

Work in k.2, p.2 rib for 3½ ins.

Next row: Rib 6, (inc. in next st., rib 14) 8 times, inc. in next st., rib to end (141 sts.).

Change to No. 10 needles and proceed in patt. as follows—

1st row: K.3, p.2, k.3, p.1, w.b., sl.1, w.ft., p.1, k.3, p.2, tw.2b., sl.1, tw.3f., p.2, k.5, w.ft., sl.2, w.b., k.5, p.2, cr.3f., k.3, p.2, k.3, p.1, w.b., sl.1, w.ft., p.1, k.3, p.2, tw.2b., sl.1, tw.3f., p.2, k.3, p.1,



w.b., sl.1, w.ft., p.1, k.3, p.2, k.3, cr.3f., p.2, k.5, w.ft., sl.2, w.b., k.5, p.2, tw.2b., sl.1, tw.3f., p.2, k.3, p.1, w.b., sl.1, w.ft., p.1, k.3, p.2, k.3.

2nd row: P.3, k.2, p.3, (k.1, p.1) twice, p.2, k.2, p.11, k.2, p.5, w.b., sl.2, w.ft., p.5, k.2, p.9, k.2, p.3, (k.1, p.1) twice, p.2, k.2, p.11, k.2, p.3, (k.1, p.1) twice, p.2, k.2, p.9, k.2, p.5, w.b., sl.2, w.ft., p.5, k.2, p.11, k.2, p.3, (k.1, p.1) twice, p.2, k.2, p.3.

3rd row: K.3, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.5, sl.1, k.5, p.2, k.5, w.ft., sl.2, w.b., k.5, p.2, k.9, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.5, sl.1, k.5, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.9, p.2, k.5, w.ft., sl.2, w.b., k.5, p.2, k.5, sl.1, k.5, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.3.

4th row: P.3, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.11, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.9, k.2, p.2, (k.1, p.1) twice, k.1, p.2, k.2, p.11, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.9, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.11, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.3.

5th row: K.3, p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, tw.2b., sl.1, tw.3f., p.2, k.3, (w.ft., sl.2, w.b., k.2) twice, k.1, p.2, k.3, cr.3f., p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, tw.2b., sl.1, tw.3f., p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, cr.3f., k.3, p.2, k.3, (w.ft., sl.2, w.b., k.2) twice, k.1, p.2, tw.2b., sl.1, tw.3f., p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, k.3.

6th row: P.3, k.2, p.1, (k.1, p.1) 4 times, k.2, p.11, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.9, k.2, (p.1, k.1) 4 times, p.1, k.2, p.11, k.2, (p.1, k.1) 4 times, p.1, k.2, p.9, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.11, k.2, (p.1, k.1) 4 times, p.1, k.2, p.3.

7th row: K.3, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.5, sl.1, k.5, p.2, k.1, (w.ft., sl.2, w.b., k.2) twice, w.ft., sl.2, w.b., k.1, p.2, k.9, p.3, (w.b., sl.1, w.ft.,

p.1) 4 times, p.2, k.5, sl.1, k.5, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.9, p.2, k.1, (w.ft., sl.2, w.b., k.2) twice, w.ft., sl.2, w.b., k.1, p.2, k.5, sl.1, k.5, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.3.

8th row: P.3, k.3, (p.1, k.1) 4 times, k.2, p.11, k.2, p.1, (w.b., sl.2, w.ft., p.2) twice, w.b., sl.2, w.ft., p.1, k.2, p.9, k.3, (p.1, k.1) 4 times, k.2, p.11, k.3, (p.1, k.1) 4 times, k.2, p.9, k.2, p.1, (w.b., sl.2, w.ft., p.2) twice, w.b., sl.2, w.ft., p.1, k.2, p.11, k.3, (p.1, k.1) 4 times, k.2, p.3.

9th row: K.3, p.2, (w.b., sl.1, w.ft., p.1) 4 times, w.b., sl.1, w.ft., p.2, tw.2b., sl.1, tw.3f., p.2, k.1, (w.ft., sl.2, w.b., k.2) twice, w.ft., sl.2, w.b., k.1, p.2, cr.3f., k.3, p.2, (w.b., sl.1, w.ft., p.1) 4 times, w.b., sl.1, w.ft., p.2, tw.2b., sl.1, tw.3f., p.2, (w.b., sl.1, w.ft., p.1) 4 times, w.b., sl.1, w.ft., p.2, k.3, cr.3f., p.2, k.1, (w.ft., sl.2, w.b., k.2) twice, w.ft., sl.2, w.b., k.1, p.2, tw.2b., sl.1, tw.3f., p.2, (w.b., sl.1, w.ft., p.1) 4 times, w.b., sl.1, w.ft., p.2, k.3.

10th row: P.3, k.2, (p.1, k.1) 4 times, p.1, k.2, p.11, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.9, k.2, (p.1, k.1) 4 times, p.1, k.2, p.11, k.2, (p.1, k.1) 4 times, p.1, k.2, p.9, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.11, k.2, (p.1, k.1) 4 times, p.1, k.2, p.3.

11th row: K.3, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.5, sl.1, k.5, p.2, k.3, (w.ft., sl.2, w.b., k.2) twice, k.1, p.2, k.9, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.5, sl.1, k.5, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.9, p.2, k.3, (w.ft., sl.2, w.b., k.2) twice, k.1, p.2, k.5, sl.1, k.5, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.3.

12th row: P.3, k.3, (p.1, k.1) 4 times, k.2, p.11, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.9, k.3, (p.1, k.1) 4 times, k.2, p.11, k.3, (p.1, k.1) 4 times, k.2, p.9, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.11, k.3, (p.1, k.1) 4 times, k.2, p.3.

13th row: K.3, p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, tw.2b.,

sl.1, tw.3f., p.2, k.5, w.ft., sl.2, w.b., k.5, p.2, k.3, cr.3f., p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, tw.2b., sl.1, tw.3f., p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, cr.3f., k.3, p.2, k.5, w.ft., sl.2, w.b., k.5, p.2, tw.2b., sl.1, tw.3f., p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, k.3.

14th row: P.3, k.2, p.1, (k.1, p.1) 4 times, k.2, p.11, k.2, p.5, w.b., sl.2, w.ft., p.5, k.2, p.9, k.2, (p.1, k.1) 4 times, p.1, k.2, p.11, k.2, (p.1, k.1) 4 times, p.1, k.2, p.9, k.2, p.5, w.b., sl.2, w.ft., p.5, k.2, p.11, k.2, (p.1, k.1) 4 times, p.1, k.2, p.3.

15th row: K.3, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.5, sl.1, k.5, p.2, k.5, w.ft., sl.2, w.b., k.5, p.2, k.9, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.5, sl.1, k.5, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.9, p.2, k.5, w.ft., sl.2, w.b., k.5, p.2, k.5, sl.1, k.5, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.3.

16th row: P.3, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.11, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.9, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.11, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.9, k.2, p.3, (w.b., sl.2, w.ft., p.2) twice, p.1, k.2, p.11, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.3.

These 16 rows form the patts. used on front: rows 1 to 16 incl. being one complete rep. of diamond motif; rows 1 to 4 incl. being one complete rep. of twisted motif; rows 1 to 8 being one complete rep. of cable motif; rows 1 to 12 incl. being one complete rep. of stranded slip stitch motif.

Continue in patt. until work measures 16 ins. from beg.

Shape Armholes, still keeping patts. correct by casting off 7 sts. at beg. of next 2 rows. Dec. 1 st. at both ends of next and every alt. row until 111 sts. remain. Continue on these sts. until work measures 6 ins. from beg. of armhole shaping, finishing with right side of work facing for next row.

Shape Neck. Keeping patts. correct, work as follows—

Next row: Patt. 43, k. next 25 sts., on to stitch-holder and leave, patt. to end.

Proceed on *each* group of 43 sts. as follows—

Dec. 1 st. at neck edge on next and every alt. row until 36 sts. remain.

Continue on these sts. until work measures 8½ ins. from beg. of armhole shaping, finishing at armhole edge.

Shape Shoulders by casting off 12 sts. at beg. of next and every alt. row until all sts. are cast off.

Back. Work as front until neck shaping is reached.

Continue on these 111 sts. until work measures same as front up to shoulder shaping.

Next row: Cast off 36 sts., work across next 38 sts. (39 sts. on needle after cast-off), cast off 36 sts., slip remaining sts. on to stitch-holder and leave.

Sleeves. Using No. 12 needles, cast on 60 sts.

Work in k.2, p.2, rib for 3½ ins.

Next row: Rib 2, (inc. in next st., rib 3). 14 times, inc. in next st., rib to end (75 sts.).

Change to No. 10 needles and proceed in patt. as follows—

1st row: K.8, p.2, cr.3f., k.3, p.2, k.3, p.1, w.b., sl.1, w.ft., p.1, k.3, p.2, tw.2b., sl.1, tw.3f., p.2, k.3, p.1, w.b., sl.1, w.ft., p.1, k.3, p.2, k.3, cr.3f., p.2, k.8.

2nd row: P.8, k.2, p.9, k.2, p.3, (k.1, p.1) twice, p.2, k.2, p.11, k.2, p.3, (k.1, p.1) twice, p.2, k.2, p.9, k.2, p.8.

3rd row: K.8, p.2, k.9, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.5, sl.1, k.5, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.9, p.2, k.8.

4th row: P.8, k.2, p.9, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.11, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.9, k.2, p.8.

5th row: Inc. in 1st st., k.7, p.2, k.3, cr.3f., p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, tw.2b., sl.1, tw.3f.,

p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, cr.3f., k.3, p.2, k.7, inc. in last st.

6th row: (P.9, k.2) twice, p.1, (k.1, p.1) 4 times, k.2, p.11, k.2, (p.1, k.1) 4 times, p.1, (k.2, p.9) twice.

7th row: K.9, p.2, k.9, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.5, sl.1, k.5, p.3, (w.b., sl.1, w.ft., p.1) 4 times, (p.2, k.9) twice.

8th row: P.9, k.2, p.9, k.3, (p.1, k.1) 4 times, k.2, p.11, k.3, (p.1, k.1) 4 times, (k.2, p.9) twice.

9th row: K.9, p.2, cr.3f., k.3, p.2, (w.b., sl.1, w.ft., p.1) 4 times, w.b., sl.1, w.ft., p.2, tw.2b., sl.1, tw.3f., p.2, (w.b., sl.1, w.ft., p.1) 4 times, w.b., sl.1, w.ft., p.2, k.3, cr.3f., p.2, k.9.

10th row: (P.9, k.2) twice, (p.1, k.1) 4 times, p.1, k.2, p.11, k.2, (p.1, k.1) 4 times, p.1, (k.2, p.9) twice.

11th row: Inc. in 1st st., k.8, p.2, k.9, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.5, sl.1, k.5, p.3, (w.b., sl.1, w.ft., p.1) 4 times, p.2, k.9, p.2, k.8, inc. in last st.

12th row: P.10, k.2, p.9, k.3, (p.1, k.1) 4 times, k.2, p.11, k.3, (p.1, k.1) 4 times, k.2, p.9, k.2, p.10.

13th row: K.10, p.2, k.3, cr.3f., p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, tw.2b., sl.1, tw.3f., p.2, k.1, (p.1, w.b., sl.1, w.ft.) 3 times, p.1, k.1, p.2, cr.3f., k.3, p.2, k.10.

14th row: P.10, k.2, p.9, k.2, (p.1, k.1) 4 times, p.1, k.2, p.11, k.2, (p.1, k.1) 4 times, p.1, k.2, p.9, k.2, p.10.

15th row: K.10, p.2, k.9, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.5, sl.1, k.5, p.2, k.2, (p.1, w.b., sl.1, w.ft.) twice, p.1, k.2, p.2, k.9, p.2, k.10.

16th row: P.10, k.2, p.9, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.11, k.2, p.2, (k.1, p.1) 3 times, p.1, k.2, p.9, k.2, p.10.

These 16 rows form the patts.

Keeping patts. correct and working extra sts. in st. st. continue to inc. 1 st. at both ends of every following 6th row from previous inc. until there are 113 sts.

Continue on these sts. until work measures 18 ins. from beg.

Shape Top by casting off 7 sts. at beg. of next 2 rows. Dec. 1 st. at both ends of every row until 89 sts. remain, then every alt. row until 47 sts. remain.

Cast off 7 sts. at beg. of next 6 rows.

Cast off. Work another sleeve the same.

Neckband. Using a back-stitch seam, join shoulders of back and front.

Using No. 12 needles, with right side of work facing k. up 124 sts. round neck, including sts. from stitch-holder.

Work in rounds of k.2, p.2 rib for 1 in. Cast off very loosely in rib.

To Complete The Sweater. Block and press on wrong side using a warm iron and damp cloth.

Using a back-stitch seam join side and sleeve seams and stitch sleeves into position. Press all seams.

TRADITIONAL FISHERMAN'S SWEATER FROM WHITBY

The instructions are for a sweater to fit a 38- to 40-in. chest. Worked to a tension of 7 sts. and 9 rows to 1 square in. on No. 10 needles measured over stocking stitch.

You will need 14 oz. 4-ply wool, 2 No. 12 and 2 No. 10 needles, and 4 No. 12 needles with points at both ends. 2 stitch-holders and 1 cable needle.

The patt. is worked as follows—

Cable 4 (c. 4) by working across next 8 sts. as follows—

Sl. next 4 sts. on to a cable needle and leave at back of work, k. next 4 sts., then k. 4 sts. from cable needle.

Note. All slip sts. are slipped purlwise throughout these instructions.

Commence by working the front. Using No. 12 needles cast on 132 sts.

Work in k.2, p.2 rib for 3½ ins.

Next row: Rib 6, (inc. in next st., rib 14) 8 times, inc. in next st., rib to end (141 sts.).

Change to No. 10 needles and proceed in patt. as follows—

1st row: * K.1, p.3, sl.3, p.1, k.2, p.1.

tw.2, p.1, c.4, p.1, tw.2, p.1, k.2, p.1, sl.3, p.3; rep. from * to last st., k.1.

2nd row: * P.1, k.2, keeping wool at back of work sl.3, k.2, p.2, k.1, p.2, k.1, p.8, (k.1, p.2) twice, k.2, keeping wool at back of work sl.3, k.2; rep. from * to last st., p.1.

3rd row: * K.1, p.1, sl.3, p.3, k.2, p.1, tw.2, p.1, k.8, p.1, tw.2, p.1, k.2, p.3, sl.3, p.1; rep. from * to last st., k.1.

4th row: * P.1, w.b., sl.3, k.4, (p.2, k.1) twice, p.8, (k.1, p.2) twice, k.4, keeping wool at back of work sl.3, w.ft.; rep. from * to last st., p.1.

5th row: * K.1, p.7, k.2, p.1, tw.2, p.1, k.8, p.1, tw.2, p.1, k.2, p.7; rep. from * to last st., k.1.

6th row: * P.1, k.7, (p.2, k.1) twice, p.8, (k.1, p.2) twice, k.7; rep. from * to last st., p.1.

These 6 rows form the patt.

Continue in patt. until work measures 16 ins. from beg.

Shape Armholes keeping patt. correct by casting off 6 sts. at beg. of next 2 rows.

Dec. 1 st. at both ends of next and every alt. row until 115 sts. remain.

Continue on these sts. until work measures 6 ins. from beg. of armhole shaping, finishing so that right side of work will be facing when working next row.

Shape Neck keeping patt. correct work as follows—

Next row: Patt. 44, k. next 27 sts. on to a stitch-holder and leave, patt. to end.

Proceed on each group of 44 sts. as follows—

Dec. 1 st. at neck edge on next and every alt. row until 36 sts. remain.

Continue on these sts. until work measures 8½ ins. from beg. of armhole shaping, finishing at armhole edge.

Shape Shoulder by casting off 12 sts. at beg. of next and every alt. row until all sts. are cast off.

Back. Work as front until neck shaping is reached.

Continue on these 115 sts. until work measures same as front up to shoulder shaping.

Next row: Cast off 36 sts., work across next 42 sts. (43 sts. now on needle after cast-off), cast off 36 sts. Sl. remaining sts. on to stitch-holder and leave.

Sleeves. Using No. 12 needles, cast on 60 sts. Work in k.2, p.2 rib for 3½ ins.

Next row: Rib 2, (inc. in next st., rib 3) 14 times, inc. in next st., rib to end (75 sts.).

Change to No. 10 needles and proceed in patt. as follows—

1st row: P.2, * k.1, p.3, sl.3, p.1, k.2, p.1, tw.2, p.1, c.4, p.1, tw.2, p.1, k.2, p.1, sl.3, p.3; rep. from * to last 3 sts., k.1, p.2.

2nd row: K.2, * p.1, k.2, keeping wool at back of work sl.3, k.2, (p.2, k.1) twice, p.8, (k.1, p.2) twice, k.2, keeping wool at back of work sl.3, k.2; rep. from * to last 3 sts., p.1, k.2.

3rd row: Sl.1, p.1, * k.1, p.1, sl.3, p.3, k.2, p.1, tw.2, p.1, k.8, p.1, tw.2, p.1, k.2, p.3, w.ft., sl.3, p.1; rep. from * to last 3 sts., k.1, p.1, sl.1.

4th row: Sl.2, * p.1, w.b., sl.3, k.4, (p.2, k.1) twice, p.8, k.1, (p.2, k.1) twice, k.3, keeping wool at back of work sl.3; rep. from * to last 3 sts., p.1, w.b., sl.2.

5th row: Inc. by knitting into front and purling into back of 1st st., p.1, * k.1, p.7, k.2, p.1, tw.2, p.1, k.8, p.1, tw.2, p.1, k.2, p.7; rep. from * to last 3 sts., k.1, p.2, inc. by purling into front and knitting into back of last st.

6th row: K.3, * p.1, k.7, p.2, (k.1, p.2) twice, p.6, (k.1, p.2) twice, k.7; rep. from * to last 4 sts., p.1, k.3.

These 6 rows form the patt.

Keeping patt. correct continue inc. 1 st. at both ends of every following 6th row from previous inc. until there are 113 sts. on needle.

Continue on these sts. until work measures 18 ins. from beg.

Shape Top by casting off 7 sts. at beg.

of next 2 rows. Dec. 1 st. at both ends of every row until 89 sts. remain; then every alt. row until 47 sts. remain.

Cast off 7 sts. at beg. of next 6 rows.

Cast off.

Work another sleeve in same manner.

Neckband. Using a back-stitch seam join shoulders of back and front.

Using No. 12 needles, with right side of work facing knit up 124 sts. round

neck, including sts. from stitch-holders.

Work in rounds of k.2, p.2, rib for 1 in. Cast off very loosely in rib.

To Complete the Sweater. Block and press on wrong side using a warm iron and damp cloth.

Using a back-stitch seam join side and sleeve seams and stitch sleeves into position. Press all seams.

CARDIGANS

CHILD'S CARDIGAN

This design for a basic cardigan (576) is suitable for either a boy or a girl, simply reverse the side of the fastenings.

The instructions are for a garment for a boy from 2 to 3 years and 4 to 5 years old, chest measurements 23 [24] ins. All-over length being 12½ [14] ins.

This pattern requires 4 oz. of 3-ply Fingering and 2 No. 11 needles.

6 [7] buttons for fastening the garment.

The figures in square brackets apply to the larger size throughout.

Right Front. Cast on 38 [40] sts.

Work in k.1, p.1 rib for 17 rows.

Next row: Inc. to 43 [45] sts. as follows—

Rib 3 [4], (inc. in next st., rib 7) four times, inc. in next st. rib to end of row.

Now work in st. st. until 8½ [9½] ins. from the cast-on edge have been completed finishing at the end of a k. row.

Armhole Shaping and Front Slope.

1st row: Cast off 3 [3] sts., p. to last 2 sts., p.2 tog.

2nd row: K. to last 2 sts., k.2 tog.

3rd row: P.2 tog., p. to end.

4th row: K.2 tog., k. to last 2 sts., k.2 tog.

Continue decreasing in this way at the armhole edge on every row until 8 [8] decreases in all have been worked at the armhole edge (thus 11 sts. have been lost at the armhole edge), at the same time continue to dec. 1 st. at the front

edge on every 3rd row from the previous dec. until the armhole shaping has been completed.

Continue to dec. at the front edge only on every 4th row from the previous dec. until 21 [22] sts. remain.

Continue working on these 21 [22] sts. until 4½ [4½] ins. have been worked from the beg. of the armhole shaping, finishing at the armhole edge.

Shape Shoulder by casting off 10 [11] sts. on the next row, working 1 row on the remaining 11 [11] sts., then cast off these sts.

Left Front. This is worked in the same way as the right front except that the position of the armhole and front slope shapings are reversed.

Back. Cast on 82 [86] sts.

Work in k.1, p.1 rib to match the front.

Next row: Inc. to 92 [96] sts. as follows—

Rib 5 [7], (inc. in next st., rib 7) 9 times, inc. in next st., rib to end.

Proceed now in st. st. until the work matches the front up to the armhole shaping.

Back Armholes. These are shaped by casting off 3 sts. at the beg. of the next 2 rows, working 2 tog. at both ends of every row until 76 [80] sts. remain. Then working 2 tog. on every alt. row until 68 [72] sts. remain.

Continue on these 68 [72] sts. until



the work matches the front up to the shoulder shaping.

Shape Shoulders by casting off 10 [11] sts. at the beg. of the next 2 rows, then cast off 11 [11] sts. at the beg. of the following 2 rows.

Cast off the remaining sts.

Sleeves. Cast on 48 [50] sts., and work 23 rows in k.1, p.1 rib.

Next Row: Inc. to 52 [54] sts. as follows—

Rib 1 [2], (inc. in next st., rib 14) 3 times, inc. in next stitch, rib to end.

Proceed in st. st. inc. 1 st. at both ends of the 7th and every 18th [16th] row until there are 60 [64] sts. on the needle.

Work in st. st. on these 60 [64] sts. until $9\frac{1}{2}$ [$10\frac{1}{2}$] ins. from cast-on edge have been completed.

Shape the Top. This is done by casting off 1 st. at the beg. of the first 6 rows of the top shaping.

Now dec. 1 st. at both ends of the next and every following 3rd row until there are 46 [48] sts. on the needle.

Dec. on every row until there are 22 [24] sts. on the needle.

Complete the top shaping by casting off 3 sts. at the beg. of the next 2 rows, then cast off the remaining sts.

Front Band. Cast on 9 sts. Knit in ribbing working buttonholes with a "w.f., k.2 tog." on the 3rd and every following 16th row until 6 [7] buttonholes have been completed.

Then continue in rib until the band measures 28 [31] ins.

Cast off in rib.

Here are the first 4 rows of the front band.

1st row: K.2, (p.1, k.1) 3 times, k.1.

2nd row: K.1, (p.1, k.1) 4 times.

3rd row: K.2, p.1, k.1, w.f., k.2 tog., p.1, k.2. 4th row: As 2nd row.

To Complete the Cardigan. Block, and press each piece on the wrong side using a warm iron and damp cloth.

Back-stitch together the shoulder, side and sleeve seams.

Back-stitch the sleeves into position.

Using a flat seam stitch on the front band, attaching the buttons to correspond with the buttonholes.

Thick Cardigan. For older boys and girls a tougher cardigan knitted in double knitting gives a good hard wearing garment.

The garment will fit a 26 [28, 30] in. chest with an overall length of 15 [16, 17½] ins.

You will need 9 [10, 11] oz. of double knitting, 2 No. 10 and 2 No. 8 knitting needles. 2 stitch-holders.

The figures in square brackets refer to the 28 and 30 in. sizes respectively.

The Pockets. Using No. 8 needles cast on 14 [15, 16] sts.

Proceed in st. st. for $2\frac{1}{2}$ [3, $3\frac{1}{2}$] ins., finishing at the end of a p. row.

Slip the stitches on to a stitch-holder and leave for the present, these will be knitted into position as the front of the cardigan proceeds.

Right Front. Cast on 34 [37, 40] sts. Work in k.1, p.1 rib for $\frac{3}{4}$ in., then proceed in st. st. until $3\frac{1}{4}$ [$3\frac{3}{4}$, $4\frac{1}{4}$] ins. from the cast-on edge have been worked, finishing so that the right side of the work will be facing when working the next row.

Now place the pockets as follows—

Next Row: Work across 10 [11, 12] sts.

Work the next 14 [15, 16] sts. on to a second stitch-holder.

Work to the end.

Next Row: Work to the sts. on stitch-holder, then work across the 14 [15, 16] sts. from the top of the pocket, work to the end of the row. The pocket is now in position leaving the sts. of opening for the pocket band.

Continue in st. st. until $9\frac{1}{2}$ [10, 11] ins. from the cast on edge have been worked.

Armhole Shaping and Front Slope.—
1st row: Cast off 3 [4, 5], work to end.

2nd row: Work 2 tog., work to last 2 sts., work 2 tog.

Continue to dec. at the armhole edge on every row until 6 [6, 6] dec. in all have been worked.

Continue without further dec. at the armhole edge but dec. at the front edge on the next and every following 4th [5th, 6th] row from previous dec. until there are 18 [19, 20] sts. on the needle.

Continue on these sts. until $5\frac{1}{2}$ [6, $6\frac{1}{2}$] ins. have been worked from the beg. of the armhole shaping, finishing at the armhole edge.

Shape Shoulder as follows—

1st row: Cast off 6 [6, 7] sts., work to end.

2nd row: Work all across.

3rd and 4th rows: As 1st and 2nd.

Cast off remaining sts.

To complete the front, work the pocket band as follows—

Slip the 14 [15, 16] sts. on the stitch-holder on to a No. 10 needle.

Work 4 rows in k.1, p.1 rib.

Cast off in rib.

Left Front. This is worked in exactly the same way as the right front, with a pocket, but the position of the armhole and neck shaping are reversed.

The Back. Cast on 73 [79, 85] sts.

Work a ribbed border to match the front, then continue in st. st. until the work measures the same as the front up to the armhole shaping.

Armhole Shaping. Cast off 3 [4, 5] sts. at the beg. of the next 2 rows, then work 2 sts. tog. at both ends on every row until 55 [59, 63] sts. are left on the needle.

Continue on these sts. until the work matches the fronts up to the shoulder shaping.

Shoulder Shaping. 1st to 4th rows: Cast off 6 [6, 7] sts., work to end.

5th and 6th rows: Cast off 6 [7, 6] sts. work to end.

Cast off.

Sleeves. Using No. 10 needles cast on 38 sts. and work in k.1, p.1 rib for $2\frac{1}{4}$ [$2\frac{1}{2}$, $2\frac{3}{4}$] ins. inc. 1 st. at both ends of the last row, (40 sts. on the needle).

Continue in st. st. inc. 1 st. at both ends of the 7th and every following 7th [6th, 5th] row until you have 56 [62, 66] sts. on the needle.

Continue on these 56 [62, 66] sts. until the work measures $12\frac{1}{2}$ [$13\frac{1}{4}$, 15] ins. from the cast-on edge.

Shape the Top of the sleeve by casting off 3 [4, 5] sts. at the beg. of the next 2 rows.

Now work 2 tog. at both ends of the next and every alt. row until 24 [24, 24] sts. remain.

Cast off 4 sts. at the beg. of every row until 8 sts. remain. Cast off.

The Front Band. Work in k.1, p.1 rib, making "cast-off 2", "cast-on 2" principle buttonholes on the 3rd and 4th and every following 13th and 14th [11th and 12th, 13th and 14th] rows until 6 [7, 7] buttonholes are completed.

Continue without any further buttonholes until the band measures 33 [35, 38] ins. from the cast-on edge.

Cast off in rib.

Here are the first 4 rows placing the first buttonhole in detail—

Cast on 7 sts. on No. 10 needles.

1st row: K.2, (p.1, k.1) twice, k.1.

2nd row: (K.1, p.1) 3 times, k.1.

3rd row: K.2, p.1, cast off 2, k.1.

4th row: K.1, p.1, cast on 2, k.1, p.1, k.1.

To complete the Cardigan. Block and press each piece of work on wrong side, using a warm iron and damp cloth.

Using a back-stitch seam, stitch up the shoulder, side and sleeve seams, omitting the ribbing.

Using a flat seam, stitch up ribbing and stitch front band into position.

Flat stitch the pockets down on the wrong side of the work and the pocket bands on the right side of the work.

Sew on buttons to correspond with buttonholes and give a final press to all the seams.

The above model can be made for a boy or a girl by reversing the position of the buttonhole band.

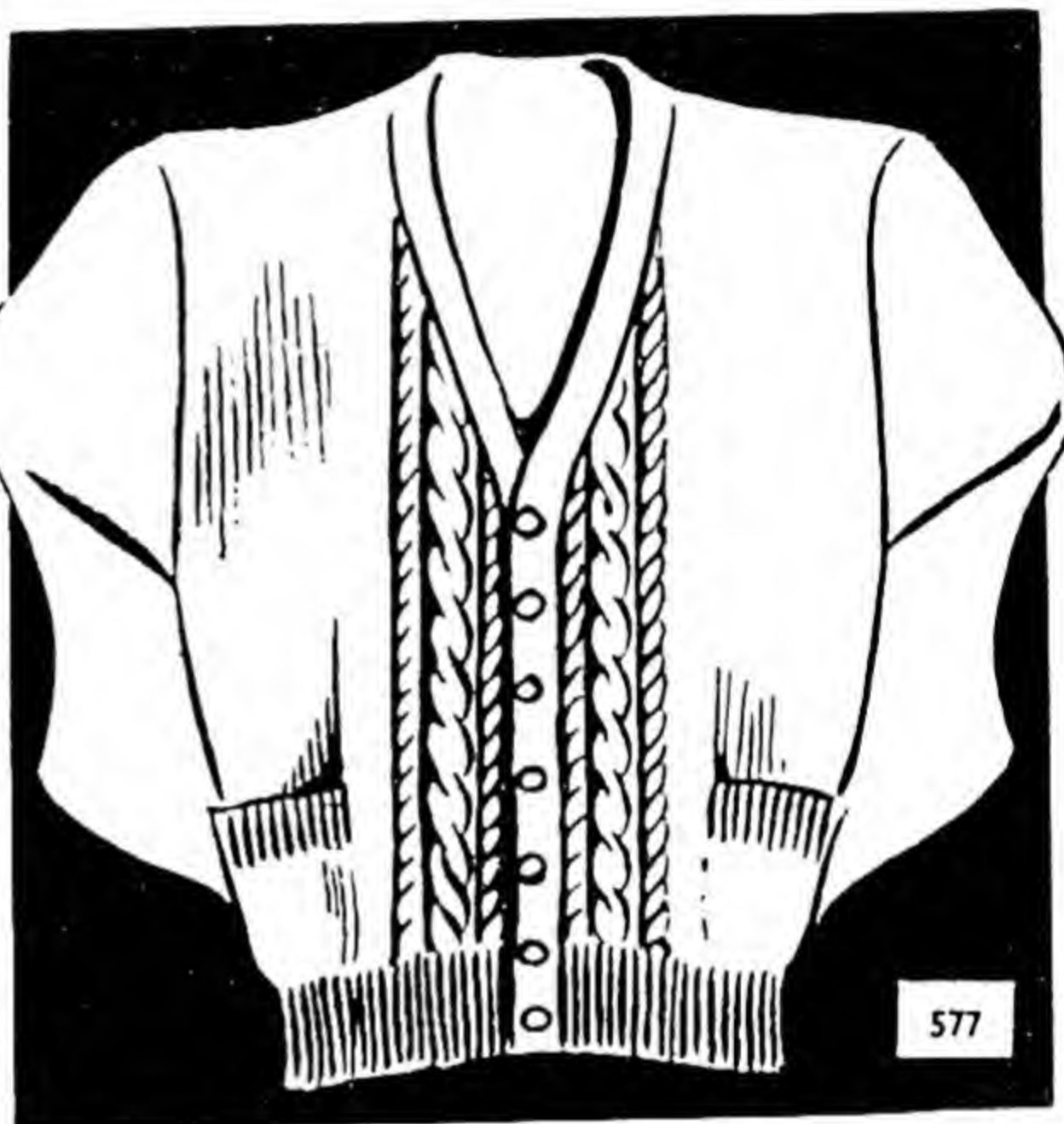
The basic designs given for all cardigans may be varied by either working the stocking stitch portion in

an all-over fabric pattern or by working a simple cable border at the front edge of the garments (577).

Cable Border. This is a suitable border for the small cardigan. It is worked on the first 10 sts. on the right front and the last 10 sts. on the left front.

1st row: P.2, k.6, p.2.

2nd and every alt. row: P.



3rd row: As 1st row.

5th row: P.2, c.3f., p.2.

7th row: As 1st row. 8th row: P.

For the larger size, a slightly wider border would be better. This will be worked on the first 14 sts. on the right front and the last 14 sts. on the left front.

1st row: P.1, tw.2, p.2, k.4, p.2, tw.2, p.1.

2nd row: K.1, p.12, k.1.

3rd row: P.1, tw.2, p.2, c.2f., p.2, tw.2, p.1.

4th row: As 2nd row.

5th row: As 1st row.

6th row: K.1, p.12, k.1.

These 6 rows form the panel pattern.

MAN'S CARDIGAN

A man's cardigan is usually knitted in a 3 or 4-ply Fingering. Ribbed bands and stocking stitch are always used for the standard classic type of man's garment (578), but if preferred, the stocking stitch portion may be knitted in a simple, all-over fabric. Broken rib pattern is as suitable as any and can be used on either side of the fabric.

This pattern consists of one row of k.1, p.1 rib and one row of p. alternately throughout the fabric and is worked on an even number of stitches.

Basic Pattern. The basic instruction given here is for a cardigan for a 38- [40-, 42]-in. chest with an all-over length of 24 [24½, 24½] ins.

You will need approximately 11 [12, 13] oz. of 3-ply Fingering, 2 No. 11 and 2 No. 9 knitting needles and 10 buttons.

If the cardigan is knitted in 4-ply Fingering, with the same size needles,

a garment to fit a 40 [42, 44]-in. chest will be produced. In this case approximately 3 oz. more wool will be needed for each size.

The figures in square brackets refer to the 40- and 42-in. sizes respectively.

Right Front. Using No. 11 needles cast on 74 [78, 82] sts.

Work in k.1, p.1 rib for 2 ins.

Now change to the No. 9 needles and proceed in st. st. or a simple fabric pattern until the work measures 15½ ins. from the cast-on edge, finishing so that the wrong side of the work will be facing when working the next row.

Shape Armhole and Front Slope by casting of 10 [11, 12] sts. at the beg. of the next row; dec. 1 st. at the armhole edge on the next and every alt. row until 9 dec. in all have been worked at the armhole edge, at the same time dec. 1 st. at the front edge on the 1st row of the armhole shaping and every following 3rd row until the 9 dec. at the armhole edge have been completed.

Continue to work the front slope shaping by decreasing on every 3rd row as before at the front edge until there are 36 [39, 42] sts. on the needle.

Continue working on these 36 [39, 42] sts. until the work measures 8½ [8½, 8½] ins. from the cast-off sts. at the beg. of the armhole, finishing at the armhole edge.

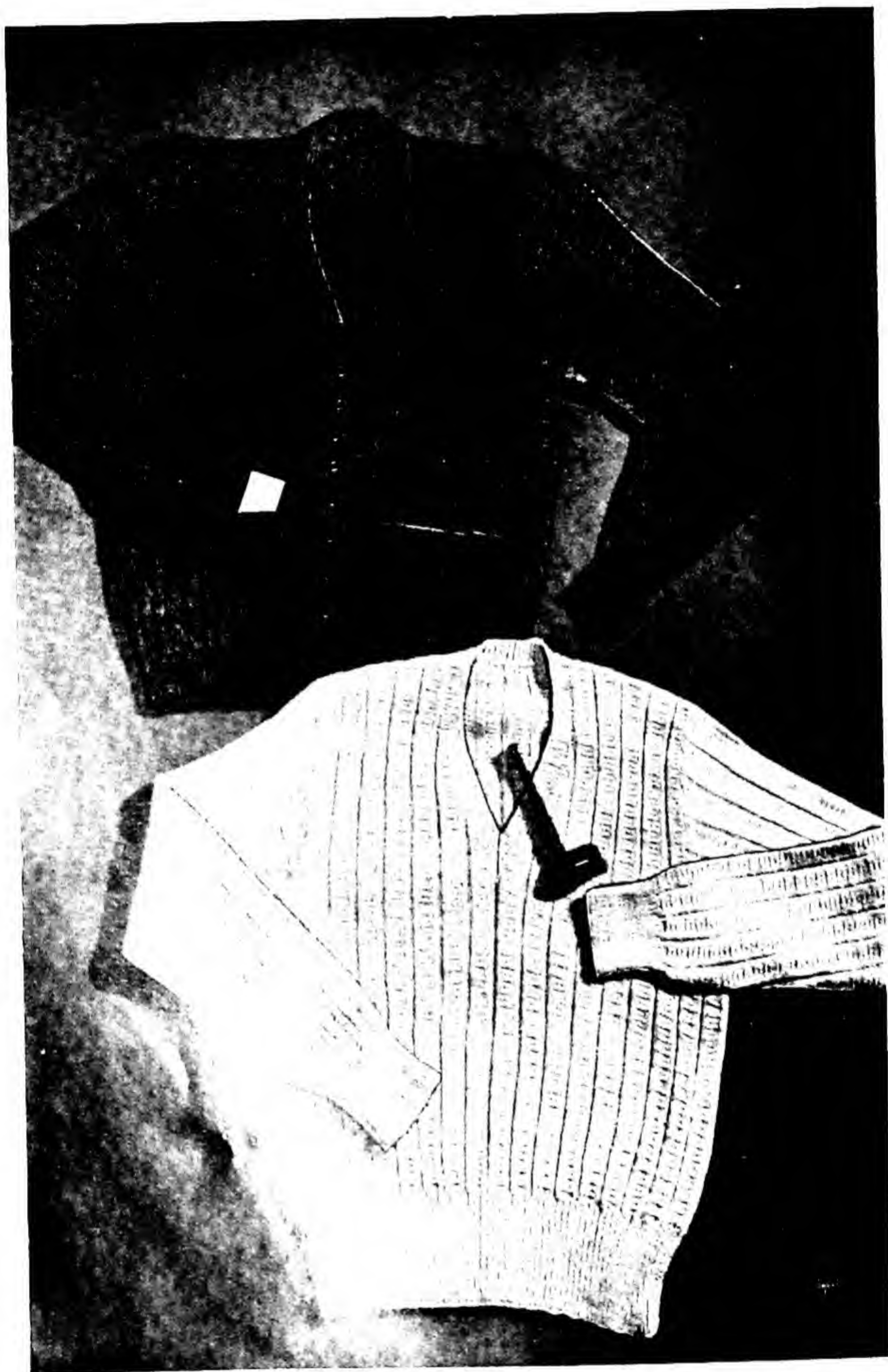
Shoulder Shaping. Cast off 12 [13, 14] sts. at the beg. of the next and every alt. row until all the sts. are cast-off.

Left Front. This is worked in exactly the same way as the right





This smart twin set, with fancy stitch panels, has been used by the older woman. detailed instructions will be found on page 45.



Any man would do well to wear either of these useful garments. The instructions for the cardigan are on page 401. The pullover will be found, given in detail, on page 409.

front except that all shapings are reversed. This means that you will finish with the right side of the work facing instead of the wrong side when commencing the armhole and front slope shapings.

The Back. Using No. 11 needles cast on 134 [136, 138] sts.

Work in ribbing to match the front, then change to No. 9 needles and proceed in st. st. or fabric pattern as for the fronts until the armhole shaping is reached.

Shape Armholes on the back by casting off 6 [7, 8] sts. at the beg. of the next 2 rows.

Now dec. 1 st. at both ends of the next and every alt. row until there are 106 [110, 114] sts. on the needle.

Continue on these 106 [110, 114] sts. until the work matches the fronts up to the shoulder shaping.

Shape Shoulders by casting off 12 [13, 14] sts. at the beg. of the next 6 rows.

Cast off the remaining sts.

The Sleeves. Using No. 11 needles cast on 60 [62, 64] sts. and work in k.1, p.1 rib for 3 ins.

Change to No. 9 needles and proceed in st. st. or fancy fabric pattern, inc. 1 st. at both ends of the 1st and every following 5th [4th, 4th] row until there are 108 [112, 116] sts. on the needle.

Now inc. on every following 3rd row until there are 118 [122, 126] sts. on the needle.

Continue on these 118 [122, 126] sts. until the work measures 19 ins. from the cast-on edge. The length of the sleeve can be adjusted at this point, making it slightly longer or shorter as required.

Shape the Top of Sleeve. Cast off 8 sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of the next and every alt. row until there are 46 [50, 54] sts. on the needle.

Complete the top shaping by casting off 7 [7, 8] sts. at the beg. of the next 6 rows. Cast off the remaining sts.

Front Band. Using No. 11 needles cast on 11 sts.

Work in k.1, p.1 rib as follows—

1st row: K.2, (p.1, k.1) 4 times, k.1.

2nd row: (K.1, p.1) 5 times, k.1.

3rd and 4th rows: Rep. 1st and 2nd rows once.

Make a buttonhole on the next 2 rows as follows—

5th row: Rib 4, cast off 3, rib to end.

6th row: Rib 4, cast on 3, rib to end.

Continue working in rib, making buttonholes on every 13th and 14th rows from previous buttonhole until 10 buttonholes in all have been completed.

Continue in rib until the work measures 49 ins. from the cast-on sts.

Cast off in rib.

Patch Pockets. These are useful additions to a man's cardigan, but may be omitted if wished.

Using No. 9 needles cast on 44 sts.

Work in st. st. or fabric pattern for 4½ ins., inc. 1 st. at the end of the last row, finishing so that the right side of the work will be facing when working the next row.

Change to No. 11 needles and work in ribbing as on the first 2 rows of the front band for 1 in.

Cast off in rib.

To Complete the Cardigan. Block and press each piece of work on the wrong side using a warm iron and damp cloth.

Stitch the pockets into position as shown in the sketch of the cardigan.

Using a back-stitch seam join shoulder, side and sleeve seams up to the ribbing. Stitch in sleeves.

Using a flat seam, join ribbing and stitch on front band.

Stitch on buttons to correspond with the buttonholes. Press all seams.

TEENAGER'S CARDIGAN

Here is the ideal cardigan for the teenager, with instructions for making it in three sizes, to fit a 28- [30-, 32]-in.

chest. The all-over length is 16 [17, 18] ins.

You will need 6 [7, 8 oz.] of 3-ply Fingering, 2 No. 12, 2 No. 10 needles and 7 [7, 8] buttons.

The figures in square brackets refer to the 30- and 32-in. sizes respectively.

Use gay colours and, if you wish, the whole of the stocking stitch portion may be worked in brightly coloured stripes, these are extremely attractive for teenage wear.

Right Front. Using No. 12 needles, cast on 46 [50, 54] sts.

Work in k.1, p.1 rib for 2½ ins.

Next Row: Inc. to 53 [57, 61] sts. as follows—

Rib 2 [4, 6], (inc. in next st., rib 6) 6 times, inc. in next st., rib to end.

Change to No. 10 needles and work in st. st. until 10½ [11, 11½] ins. have been completed from the cast-on edge.

Shape Armholes and the Front Slope.

Next Row: Cast off 7 [7, 8] sts. and work to the end.

Next Row: Dec. by working 2 tog. at both ends of the row.

Now continue decreasing by working 2 tog. at the armhole edge on every row until 6 [7, 7] more dec. (i.e. 7 [8, 8] in all) have been worked at the armhole edge, at the same time dec. 1 st. at the front edge by working 2 tog. on every 4th [4th, 4th] row from the previous dec. until the armhole shaping has been completed.

Now dec. on every 4th [4th, 4th] row from the previous dec. at the front edge as before until there are 32 [35, 38] sts. on the needle, then on every following 4th [5th, 5th] row until there are 28 [30, 32] sts. on the needle.

Continue on these 28 [30, 32] sts. until 5½ [6, 6½] ins. from the cast-off sts. at the beg. of armhole shaping have been worked, finishing at armhole edge.

Shape Shoulders. Cast off 9 [10, 11] sts. on the first row.

Work the 2nd row all across.

Rep. these 2 rows once more then cast off the remaining sts.

Left Front. This is worked exactly the same as the right front but all the shapings are reversed.

The Back. Using No. 12 needles cast on 102 [110, 118] sts.

Work in rib to match the front.

Next Row: Inc. to 113 [121, 129] sts. as follows—

Rib 6 [10, 14], (inc. in next st., rib 8) 10 times, inc. in next st., rib to end.

Now change to No. 10 needles and work in st. st. to match the front until the armhole shaping is reached.

Shape Armholes on the back by casting off 6 [7, 8] sts. at the beg. of the next 2 rows, then k.2 tog. at both ends of every row until there are 87 [91, 97] sts. on the needle. Continue in st. st. on these 87 [91, 97] sts. until the work matches the fronts up to shoulder shaping.

Shape Shoulders on the back by casting off 9 [10, 11] sts. at the beg. of the next 4 rows, then 10 [10, 10] sts. at the beg. of the next 2 rows.

Cast off the remaining sts.

The Sleeves. Commence at the cuff, using No. 12 needles cast on 52 [56, 60] sts. Work in k.1, p.1 rib for 2½ [2½, 2½] ins.

Next Row: Inc. to 57 [61, 65] sts. as follows—

Rib 2 [4, 6], (inc. in the next st., rib 11) 4 times, inc. in next st., rib to end.

Now change to No. 10 needles and work in st. st., inc. 1 st. at both ends of the 9th [5th, 3rd] and every following 8th [9th, 9th] row until there are 81 [87, 95] sts. on the needle.

Continue on these 81 [87, 95] sts. until the work measures 13½ [15, 16½] ins. from the cast-on edge.

Shape Top of Sleeve by casting off 2 sts. at the beg. of the first 6 rows. Then work 2 tog. at both ends of the next



and every alt. row until there are 37 [39, 43] sts. on the needle. Now work 2 tog. on every row until there are 29 [29, 29] sts. on the needle.

Cast off 5 sts. at the beg. of the next 4 rows. Cast off the remaining 9 sts.

Front Band. Work on No. 12 needles in k.1, p.1 rib as follows—

Cast on 9 sts.

1st row: K.2, (p.1, k.1) 3 times, k.1.

2nd row: (K.1, p.1) 4 times, k.1.

Rep. these 2 rows once more.

Work the buttonhole by casting off the centre 3 sts. on the next row and casting them on again on following row.

Continue in rib, working a buttonhole on every 15th and 16th [17th and 18th; 15th and 16th] rows from the previous buttonhole until there are 7 [7, 8] buttonholes.

Continue working in rib until 35 [37, 39] ins. are completed. Cast off in rib.

To Complete the Cardigan. Omitting the ribbing block and press each piece

of the work on the wrong side using a warm iron and damp cloth.

Using a back-stitch seam join shoulder, side and sleeve seams, omitting the ribbing and stitch the sleeves into position.

Using a flat seam stitch ribbing and stitch on front band.

Sew on buttons to correspond with buttonholes and press all seams.

Variations. You can ring the changes on this design by using any of the simple all-over fabrics given in the Encyclopaedia, or if you prefer you can work a simple Fair Isle border, after the ribbing, at the lower edge of the cardigan and sleeves. If this is done work 2 rows in stocking stitch after the ribbing, change to No. 9 needles for the Fair Isle band then back on to No. 10 needles for the remainder of the garment.

WOMAN'S CARDIGAN

This classic cardigan, when worn with a classic jumper, forms the perfect twin set (580). The instructions are given in three sizes to fit a 32 [34, 36] in. bust,



with an all-over length of 19½ [20, 20½] ins. You will need 8 [9, 9] oz. of 3-ply Fingering for the cardigan. You will also need 2 No. 14 and 2 No. 12 needles, to produce a lovely fine fabric that enhances the tailored lines of the garment itself.

The figures in square brackets refer to the 34- and 36-in. sizes respectively.

Right Front. Using No. 14 needles cast on 52 [56, 60] sts.

Work in k.1, p.1 rib for 4½ ins.

Change to No. 12 needles and proceed as follows—

1st row: K. 2nd row: P.

3rd to 6th rows: Rep. 1st and 2nd rows twice.

7th row: K. to last 35 [38, 40] sts., m.1, k. to end. 8th row: P.

9th row: K. 10th row: P.

Rep. the 7th to 10th rows inclusive 13 times (66 [70, 74] sts. on the needle).

Front Slope. This is done by k.2 tog. at the beg. of the next and every following 8th [8th, 8th] row until the front

measures 12½ ins. from the cast-on edge, finishing at the end of a k. row.

Armhole Shaping. Still working 2 sts. tog. at the front edge on every 8th [8th, 8th] row from the previous dec., at the same time shape the armhole by casting off 8 [9, 10] sts. at the beg. of the next row.

Now work the armhole decreases 3 sts. in from the end on the next and every alt. row as follows—

K. to last 5 sts., k.2 tog., k.3.

Work the armhole dec. until 9 [10, 11] in all have been worked then continue without any further dec. at the armhole edge but still

decreasing at the front edge on every 6th [8th, 10th] row from the previous dec. until there are 36 [39, 42] sts. on the needle.

Continue on these 36 [39, 42] sts. until the work measures 7 [7½, 7½] ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape Shoulder by casting off 12 [13, 14] sts. at the beg. of the next and every alt. row until all sts. have been cast off.

Left Front. Work to match the right front reversing all shapings.

Note. The 7th row, placing the position of the dart shaping, will read "K.35 [38, 40], m.1., k. to the end", and the 1st row of the sleeve shaping will read "K.3, k.2 tog., t.b.l., k. to end."

Back. Using No. 14 needles, cast on 106 [114, 122] sts. Work in ribbing to match the front, increasing 1 st. at the

end of the last row, (107 [115, 123] sts. on the needle).

Now change to No. 12 needles and work the first 6 rows as on the right front.

Dart Shapings are worked as follows—

7th row: K.35 [38, 40], m.1, k. to last 35 [38, 40] sts., m.1, k. to end.

8th row: P.

9th row: K. **10th row:** P.

Rep. rows 7 to 10 fourteen times, (137 [145, 153] sts. on the needle).

Continue in st. st. until the work matches the fronts up to the armhole shaping, finishing at the end of a p. row.

Shape Armholes by casting off 7 [8, 9] sts. at the beg. of the next 2 rows, then dec. 3 sts. at each end on the next and every alt. row, the next row being as follows—

K.3, k.2 tog.t.b.l., k. to the last 5 sts., k.2 tog., k.3.

Continue working the armhole dec. until there are 109 [115, 121] sts. on the needle. Continue on these stitches until work matches the fronts up to the shoulder shaping.

There is no shoulder shaping on the back, this gives a firm, tailored line across the back of the garment.

Cast off all the stitches.

Sleeves. Using No. 14 needles cast on 56 [60, 64] sts. and work in k.1, p.1 rib for 3 ins.

Now change to No. 12 needles and working in st. st. shape the sleeve by inc. 1 st. at both ends of the 5th and every following 5th row until there are 110 [114, 118] sts. on the needle. Continue on these 110 [114, 118] sts. until the work measures 18 ins. from beg. If the sleeve length is to be adjusted it should be done at this point, making it shorter or longer as required.

Shape Top. Cast off 3 sts. at the beg. of the next 6 rows. Now k.2 tog. at both ends of every row until there are 80 [84, 88] sts. on the needle; then on

every alt. row until there are 68 [72, 76] sts. on the needle; finally on every following 3rd row until there are 46 [50, 54] sts. on the needle.

To complete the sleeve shaping cast off 6 [6, 7] sts. at the beg. of the next 6 rows, then cast off the remaining sts.

Front Band. Using No. 14 needles cast on 13 sts.

Work in k.1, p.1 rib as follows—

1st row: K.2, (p.1, k.1) 5 times, k.1.

2nd row: K.1, (p.1, k.1) 6 times.

Rep. these 2 rows once.

Buttonholes. Work as follows—

Cast off the centre 3 sts. on the next row and cast on 3 sts. to correspond with the cast-off sts. on the following row, thus—

1st buttonhole row: Rib 5, cast off 3, rib to end.

2nd buttonhole row: Rib 5, cast on 3, rib to end.

Continue working in rib, making a buttonhole on every 15th and 16th row from the previous buttonhole until 9 buttonholes have been worked.

Now continue without further buttonholes until 44 [44½, 45] ins. from the cast-on edge have been completed.

Cast off in rib.

To Complete the Cardigan. Block and press each piece of work on wrong side using a warm iron and damp cloth.

Using a back-stitch seam join shoulder, side and sleeve seams up to the ribbing. Stitch the sleeves into position, placing the sleeve seam ¼ in. to the front of the side seam.

Using a flat seam, join the ribbing and neatly stitch the front band into position.

Stitch on buttons to correspond with the buttonholes and press all seams.

You can give a final touch to the garment by lining the front band with ribbon, working buttonholes in the ribbon to correspond with the buttonholes on the front band.

Cable Stitch Panels. To create an interesting variation of this classic cardigan work a simple pattern each side of the front opening over the first 11 to 15 sts. and rep. the same panel down the centre back. The panels are worked in the stocking stitch portion of the fabric, although they could be, if wished, taken down to the lower edge of the garment, breaking into the ribbing (581).

Here is an interesting panel effect worked over 15 sts.

1st row: P.1, c.3f., k.1, c.3b., p.1.

2nd row: P.

3rd row: P.1, k.6, m.b., k.6, p.1.

4th row: P.

Rep. these 4 rows throughout the patt.

Larger Size Cardigan. The same cardigan pattern may be made for the fuller figure by using No. 11 needles in place of No. 14 and No. 9 needles in place of No. 12. The garment will fit a 38 [40, 42]-in. bust measurement.

The cardigan should be knitted in 4-ply Fingering and you will need approximately 13 [13, 14] oz.

Omit rows 1 to 6 after the ribbing, thus working the repeats of the 7th to 10th rows immediately after the ribbing has been completed.

Make the armhole 7½ [8, 8½] ins. from the cast-off stitches at the beginning of the armhole shaping to the commencement of the shoulder shaping.

Work the sleeve shapings on the 3rd and every following 4th row in place of the 5th and every following 5th row.

The buttonholes, will be worked on every 13th and 14th row in place of every 15th and 16th row from the previous buttonhole.

WOMAN'S RAGLAN SLEEVE CARDIGAN

Cardigans with raglan sleeves are always popular. The clearly defined raglan line gives an easy fit and makes a very attractive tailored garment (582). The basic pattern can be varied by working a narrow fancy band up the raglan shaping. Two stitches of plain knitting emphasize the line very well, or if preferred a simple cable twist may be worked. The important thing to remember is that decreases on the raglan shaping must be made inside border.

The design given here fits a 32 [34, 36]-in. size bust measurement and has an overall length of 20½ [21, 21½] ins.

You will need 7 [8, 8] oz. of 3-ply Fingering, 2 No. 13, and 2 No. 11 knitting needles and 8 buttons.





The figures in square brackets refer to the 34- and 36-in. sizes respectively.

Back. Using No. 11 needles cast on 104 [112, 120] sts. on No. 11 needles. Work in k.1, p.1 rib for 2½ ins.

Change to No. 13 needles and continue in rib until the work measures 4 ins. from the beg.

Next row: Inc. to 111 [119, 127] sts. as follows—

Rib 9 [13, 17], (inc. in the next st., rib 13) 6 times, inc. in the next st., rib to end.

Using No. 11 needles proceed in st. st., working the dart shapings as follows—**1st row:** K. **2nd row:** P.

3rd and 4th rows: Rep. 1st and 2nd rows once.

5th row: K.36 [39, 42], m.1, k. to last 36 [39, 42] sts., m.1, k. to the end.

6th row: P.

Rep. these 6 rows until there are 131 [139, 147] sts. on the needle.

Continue working on these 131 [139, 147] sts. until 12 ins. have been completed from the cast-on edge, finishing at the end of a p. row.

Raglan Armhole. Cast off 10 [12, 14] sts. at the beg. of the next 2 rows.

Shaped Decreases. *Note.* In the pattern, these decreases are worked 3 sts. in from each end. When working a fancy border along the raglan, to emphasize the shaping, the decreases will be worked immediately after the border stitches at each end of the rows.

1st row: K.3, k.2

tog. t.b.1., k. to last 5 sts., k.2 tog., k.3.

2nd row: P.

Rep. the 1st and 2nd rows until there are 35 [37, 39] sts. on the needle.

Cast off.

Right Front. Using No. 11 needles cast on 48 [50, 52] sts.

Work 4 ins. in ribbing to match the back.

Next row: Inc. to 52 [54, 56] sts. as follows—

Rib 8 [10, 12], (inc. in the next st., rib 9) 3 times, inc. in the next st., rib to end.

Dart Shapings. Change to the No. 11 needles and proceed as follows—

1st row: K.

2nd row: P.

3rd and 4th rows: Rep. 1st and 2nd rows once.

5th row: K. to the last 36 [38, 40] sts., m.1, k. to end.

6th row: P.

Rep. these 6 rows until there are 62 [66, 70] sts. on the needle.

Continue on these 62 [66, 70] sts. until the work matches the back up to the armhole shaping, finishing at the end of a k. row.

Raglan Armhole and Front Slope Shapings. Work as follows—

1st row: Cast off 10 [12, 14] sts., p. to end.

2nd row: K.2 tog., k. to the last 5 sts., k.2 tog., k.3. 3rd row: P.

4th row: K. to the last 5 sts., k.2 tog., k.3. 5th row: P.

6th row: As the 4th row.

7th row: P. to the last 2 sts., p.2 tog.

8th row: As the 4th row.

9th row: P.

10th row: As the 4th row.

11th row: P.

Continue in this way, working 2 tog. at the front edge on the next and every following 5th row, still decreasing at the armhole edge on the next and every alt. row as before until 8 [7, 5] sts. remain. The front shaping is now completed.

Continue the raglan shaping by decreasing at the armhole edge on every alt. row as before until 1 st. remains. In order to do this move the dec. 1 st. nearer to the end of the needle as soon as there are less than 5 sts. on the needle. Fasten off.

Left Front. Work to match the right front reversing all the shapings.

Note. The 5th row after the ribbing, placing the first of the dart shapings, will read—

"K.36 [38, 40], m.1, k. to end."

Read "K.2 tog.t.b.l." in place of "K.2 tog." throughout the raglan shaping of the armhole.

The Sleeves. Using No. 13 needles cast on 62 sts. and work in k.1, p.1 rib for 3 ins.

Next Row: Inc. to 73 sts. as follows—

Rib 5, (inc. in next st., rib 4) 10 times, inc. in next st., rib to end.

Change to No. 11 needles and proceed in st. st. shaping sleeves by increasing 1 st. at both ends of the 7th and every following 8th [7th, 6th] row until there are 105 [109, 113] sts. on the needle.

Continue on these 105 [109, 113] sts. until the work measures 18 ins. from the cast-on edge, finishing at the end of a p. row.

You can adjust the length of the sleeve at this point if you need to do so.

Shape the Raglan Top. Cast off 10 sts. at the beg. of the next 2 rows, then work the raglan shaping as follows—

1st row: K.

2nd row: P.3, p.2 tog., p. to the last 5 sts., p.2 tog.t.b.l., p.3.

3rd row: K.

4th row: P.

5th row: K.3, k.2 tog.t.b.l., k. to last 5 sts., k.2 tog., k.3.

6th row: P. 7th row: K.

Continue working the dec. in this manner on the next and every following 3rd row until there are 61 [57, 53] sts. on the needle, then on every alt. row until there are 21 [21, 21] sts. on the needle. Cast off.

Front Band. Work in k.1, p.1 rib on No. 13 needles.

Cast on 13 sts. and proceed as follows—

1st row: K.2, (p.1, k.1) 5 times, k.1.

2nd row: (K.1, p.1) 6 times, k.1.

3rd and 4th rows: Rep. the 1st and 2nd rows once.

Next 2 rows: The buttonhole is worked by casting off the centre 3 sts. on the 1st row and casting on the centre 3 sts. on the 2nd row.

1st row: Rib 5, cast off 3, rib to end.

2nd row: Rib 5, cast on 3, rib to end.

Continue in rib, working buttonholes on every 19th and 20th rows from previous buttonhole until 8 buttonholes have been completed.

Continue in rib until the work measures 45½ [46, 46½] ins. from the cast-on edge. Cast off in rib.

To Complete the Cardigan. Omitting the ribbing block and press each piece of the work on the wrong side using a warm iron and a damp cloth.

Using a back-stitch seam, omitting the ribbing, join side and sleeve seams.

Using a flat seam join the ribbing at the lower edge of the cardigan and the cuffs.

Stitch the raglan sleeves into position, matching up the shaped portions row by row.

Stitch the front band into position, stretching the band slightly across the top of the sleeves and the back of the neck, as this gives a better fit to the cardigan.

Stitch on the buttons to correspond with the buttonholes. Press all seams.

Variations. You can work the 3 sts. at each end of the rows on which the raglan shaping is worked in either garter stitch or moss stitch.

A delightful ribbed effect can be obtained by working on these 3 sts. as follows—

1st row: K.1, k.b.1, p.1, at the beg. and p.1, k.b.1, k.1 at the end.

2nd row: K.1, p.b.1, k.1, at the beg. and k.1, p.b.1, k.1 at the end.

The same ridge pattern will be used on the three stitches on each side of the sleeve shaping.

These are only two simple ideas for emphasizing the raglan shaping. There are many variations that you will probably be able to adapt to the basic pattern yourself.

COAT, LOOSE

This is a useful garment that can be slipped on for casual wear at any time during the day (584). It is worked with double knitting wool, in stocking stitch

and has a hem at the lower edge and round the sleeves. The drop shoulder principle is employed, as this gives ease and elegance to the finished garment.

The basic instructions are given in 3 sizes, to fit a 34-, 36- or 38-in. bust.

Approximately 20 oz. of double knitting wool will be needed; 2 No. 8 and 2 No. 10 needles. For the 36 in. size 2 oz. more wool will be needed and 4 oz. more for the 38-in. size.

The figures in square brackets refer to 36- and 38-in. bust sizes.

Back. Commencing at the lower edge; using the Through the Stitch Method (page 37) cast on 95 [101, 107] sts.

Work in st. st. for 2 ins., finishing at the end of a p. row.



Now make a hem by knitting tog. 1 st. from the cast-on edge and 1 st. from the needle all across the row. Take special care to knit up st. for st. from the cast-on edge and the sts. on the needle to avoid twisting the hem.

Continue on these sts. until the work measures $15\frac{1}{2}$ ins. from the lower edge, finishing at the end of a p. row.

Shape the Drop Shoulder Armhole. This is done as follows—

1st row: Cast off 2 sts., k. to end.

2nd row: Cast off 2 sts., p. to end.

3rd row: K.2, k.2 tog.t.b.l., k. to last 4 sts., k.2 tog., k.2. 4th row: P.

Rep. the 3rd and 4th rows until there are 85 [91, 97] sts. on the needle.

Continue on these sts. until the work measures $7\frac{1}{2}$ [$7\frac{3}{4}$, 8] ins. from the 2 cast-off sts. at the beg. of armhole.

Shape the Shoulders by casting off 10 [11, 12] sts. at beg. of every row until 25 sts. remain. Cast off.

Right Front. Using No. 8 needles cast on 45 [48, 51] sts.

Work to match back until armhole shaping is reached, finishing at the end of a p. row (front edge).

Neck and Armhole Shaping. 1st row: K.2 tog., k. to end.

2nd row: Cast off 2, p. to end.

3rd row: K. to last 4 sts., k.2 tog., k.2.

4th row: P. to end.

5th row: K. to last 4 sts., k.2 tog., k.2.

6th row: P.

7th row: K.2 tog., k. to last 4 sts., k.2 tog., k.2.

The drop shoulder armhole shaping is now complete.

Continue without further dec. at the



armhole edge but still decreasing at front edge on every 5th [6th, 6th] row from previous dec. until 30 [33, 36] sts. remain.

Continue on these sts. until work matches back up to shoulder shaping.

Shape the Shoulder by casting off 10 [11, 12] sts. at the beg. of the next and every alt. row until all sts. are cast off.

Left Front. Work left front as right front, reversing all shapings.

Note. Work k.2 tog.t.b.l., at the drop shoulder armhole shaping in place of k.2 tog.

Sleeves. Using No. 10 needles and the Through the Stitch Method, cast on 56 [60, 64] sts. Work in st. st. for 2 ins., finishing at the end of a p. row.

On the next row make a hem as for the back. Continue in st. st., inc. 1 st. at both ends of 9th and every following 9th row until there are 82 [86, 90] sts. on the needle.

Continue on these sts. until the work measures 18 ins. from lower edge, finishing at the end of a p. row. The

length of the sleeve can be adjusted at this point, making it slightly longer or slightly shorter as required.

Top of Sleeve Shaping. 1st row: Cast off 2, k. to end.

2nd row: Cast off 2, p. to end.

3rd row: K.2, k.2 tog.t.b.l., k. to last 4 sts., k.2 tog., k.2. 4th row: P.

Rep. 3rd and 4th rows until 72 [76, 80] sts. remain.

Cast off 8 sts. at beg. of the next 8 rows (8 [12, 16] sts.) Cast off.

Front Border. This can be worked in moss stitch, ribbing, or a simple cable pattern if you wish to add an interesting note to the coat. The border given is a simple cable border (585).

Using No. 10 needles cast on 15 sts.

1st row: K.2, p.1, k.9, p.1, k.2.

2nd row: K.3, p.9, k.3.

3rd and 4th rows: As 1st and 2nd.

5th row: K.2, p.1, c.3f., k.3, p.1, k.2.

6th row: As 2nd.

7th and 8th rows: As 1st and 2nd.

9th row: K.2, p.1, k.3, c.3b., p.1, k.2.

10th row: As 2nd row.

11th and 12th rows: As 1st and 2nd.

Rows 5 to 12 inclusive form the pattern.

Continue in patt. until a length sufficient to go all round the front edges and neck of the coat has been worked.

Cast off.

To Complete the Coat. Press all pieces on the wrong side using a warm iron and damp cloth.

Using a back-stitch seam join shoulder, side and sleeve seams.

Stitch the sleeves into position, matching the decreases on the top of the sleeves and armhole shaping.

Using a flat seam, stitch the band round the front edge, folding it back so that the cable band lies on the front of the coat.

Press all seams.

DRESSING JACKET

Dressing jackets should be knitted in a soft wool. A baby wool, a vest wool or a wool and rayon mixture of a 3-ply weight are ideal for this purpose.

This design (583) is for a 34 [36, 38]-in. bust measurement with an all-over length of 22½ ins. You can have either a long or short sleeve, the basic instructions for both are given.

You will need approximately 6 to 7 oz. of wool, 2 No. 12 and 2 No. 10 needles and 1½ yds. of ribbon.

The figures in square brackets refer to the 36- and 38-in. sizes respectively.

The back and fronts are all worked in one piece up to the armhole shaping. The border is knitted in garter stitch or moss stitch.

Using No. 12 needles cast on 253 [269, 285] sts. Work 6 rows in g. st. or m. st.

Body of the Garment. Work the first 6 sts. in g. st. or m. st. on to a stitch-

holder, k. across to the last 6 sts., then slip these 6 sts. on to a second stitch-holder, thus leaving 241 [257, 273] sts. on the needle. Now work on these stitches in either stocking stitch or a simple all-over lace pattern until the work measures 14½ ins. from the cast-on edge, finishing so that the right side of the work will be facing when dividing for the armholes on the next row.

To Divide for Armholes. Work across 49 [53, 57] sts.

Cast off 16, work across 110 [118, 126] sts., thus giving 111 [119, 127] sts. on the needle after the cast-off sts.

Cast off 16 sts., work to the end.

You will now have 3 groups of sts. on the needles 49 [53, 57] in the 1st group, 111 [119, 127] in the 2nd group, 49 [53, 57] sts. in the 3rd group, thus giving you a back and two fronts.

For the first front on the first group of 49 [53, 57] sts., work as follows

Work 2 tog. at the armhole edge on every row until there are 41 [43, 45] sts. on the needle.

Neck shaping. Work 2 tog. at the neck edge (the opposite edge to the armhole shaping) on the next and every following 4th row until there are 30 [33, 36] sts.

Continue working on these 30 [33, 36] sts. until the work measures $7\frac{1}{2}$ ins. from the cast-off sts. at the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 10 [11, 12] sts. at the beg. of the next and every alt. row until all the sts. are cast-off.

Back. Work the back on the second group of 111 [119, 127] sts.

Shape the Armholes. Work 2 tog. at both ends of every row until there are 95 [99, 103] sts. on the needle.

Continue on these 95 [99, 103] sts. until the work matches the front up to the shoulder shaping.

Shoulder Shaping. Cast off 10 [11, 12] sts. at the beg. of the next 6 rows, then cast off the remaining sts.

Second Front. Complete this to match the first front, working on the 3rd group of 49 [53, 57] sts., but reversing the shapings throughout.

First Front Band. Slip the 6 sts. from stitch-holder on to a No. 12 needle.

Continue in g. st. or m. st. on these sts. until the band reaches the centre of the back of the neck when slightly stretched. Cast off.

Second Band. Work the 6 sts. on the second stitch-holder to match first front band.



Long Sleeves. Using No. 12 needles cast on 56 sts. and work in k.1, p.1 rib for 3 ins.

Next Row: Inc. to 113 sts. by increasing in each of the first 33 sts., increasing twice in the 34th st. and increasing in each of the remaining sts. to the end of the row.

Change to No. 10 needles and work in patt. as on the fronts until 18 ins. have been completed from the cast-on edge.

Shape Top of Sleeve by casting off 3 sts. at the beg. of the next 6 rows. Work 2 tog. at both ends of every row until there are 83 sts. on the needle; then every alt. row until there are 71 sts. on the needle finally every following 3rd row until there are 51 sts. on the needle.

Complete the shaping by casting off 7 sts. at the beg. of the next 6 rows, then cast off the remaining sts.

Short Sleeves. Using No. 12 needles, cast on 86 sts. and work in k.1, p.1 rib for $1\frac{1}{2}$ ins.

Next Row: Inc. to 113 sts. as follows—

Rib 4, (inc. in next st., rib 2) 26 times, inc. in next st., rib to end.

Change to No. 10 needles and work in patt. until $5\frac{1}{4}$ ins. have been completed from the cast-on edge.

Top Shaping. This is done in exactly the same manner as for the long sleeve.

To Complete the Dressing Jacket. Block and press on the wrong side using a warm iron and damp cloth.

Using a back-stitch seam, join the shoulders and sleeve seams up to the ribbing, then stitch the sleeves into position.

Using a flat seam join the ribbing and stitch the front bands into position, neatly joining at the centre back of neck.

Press all the seams and then attach the ribbon, that has been cut into two equal lengths, at the beginning of the "V" neckline of the dressing jacket.

GLOVES

Gloves can be worked on either two or four needles. If the two-needle method is used you will have flat seams up the sides of the fingers and thumb and up one side of the glove. The four-needle method—and this is the traditional way of knitting gloves—avoids all seams.

FOUR-NEEDLE METHOD

The gloves are worked in rounds in the same way as socks and stockings, the thumbs and fingers also being worked in rounds, thus avoiding all seams.

Man's Gloves. You will need 3 oz. 4-ply Fingering and 4 No. 12 needles.

Woman's Gloves (586). You will need 2 oz. of 3-ply Fingering and 4 No. knitting needles.

Cast on 52 sts., 18 on each of the first 2 needles and 16 on the 3rd needle.

Work 35 rounds in k.1, p.1 rib.

Next Round: Inc. to 56 sts. as follows—

(Rib 12, inc. in next st.) 4 times.

Thumb Gusset. 1st round: P.1, inc. by knitting into front and back of each of next 2 sts., k.1, p.1, k. to end.

2nd, 3rd and 4th rounds: P.1, k.5, p.1, k. to end.

5th round: P.1, inc. in next st., k.2, inc. in next st., k.1, p.1, k. to end.

6th to 8th rounds: P.1, k.7, p.1, k. to end. 9th round: P.1, inc. in next st., k.4, inc. in next st., k.1, p.1, k. to end.

10th to 12th rounds: P.1, k.9, p.1, k. to end.

Keeping p. sts. up each side of thumb gusset, continue increasing in this manner on the next and every following 4th round until there are 19 sts. between the p. sts. on the thumb gusset (68 stitches). Work 6 rounds.

Leave the stitches on a length of wool for the thumb.



Next round: K.1, sl. the next 19 sts. on to a length of wool, cast on 5 sts., k. to end of round.

To complete the hand of the glove work 14 rounds.

The Fingers. It is important to remember that when you are working the thumb and the fingers the stitches should be divided on to 3 needles as these are worked in rounds the same way as the hand of the glove.

First Finger. K. the first 9 sts. of the round, sl. all but the last 7 sts. on to a length of wool and leave for the present, cast on 2 sts., k. the remaining 7 sts. of the round.

Work 36 rounds on these 18 sts.

Shape the top of the finger as follows—

1st round: (K.2 tog.) 9 times.

2nd round: K.

3rd round: K.1, (k.2 tog.) 4 times.

Break off wool. Thread wool into tapestry needle and pass it through the remaining sts.

Fasten off securely on the wrong side of the work.

Second Finger. K. first 7 sts. from the length of wool, cast on 2 sts., k. last 7 sts. from length of wool, k. up 2 sts. from base of first finger (18 sts.).

K.39 rounds and complete top as for first finger.

Third Finger: As second finger.

Fourth Finger: K. remaining 4 sts., k. up 2 sts. from the base of third finger (16 sts.). K.27 rounds.

Shape top by knitting 2 sts. tog. all round on the next round, (8 sts. on the needle.

Work 1 round, then k. 2 tog. all round the 8 sts., (4 sts.).

Complete as for first finger.

Finish the glove by working the thumb. K. across the 19 sts. from the length of wool, then k. up 5 sts. from the cast-on sts.

1st round: K.19, k. 2 tog., k.1, k.2 tog.

2nd round: K.

3rd round: K.17, k.2 tog., k.1, k.2 tog. K.26 rounds.

Shape top by knitting 2 tog. all round on the next round, (10 sts. on the needles).

K. one round, then k.2 tog. all round on the next round, (5 sts.).

Complete as first finger.

The Left Glove is worked exactly the same as the right glove until the hand is finished and you are ready to divide for the fingers.

For the first finger k. the first 14 sts. of the round, sl. all but the last 2 sts. of the round on to a length of wool, cast on 2 sts., then k. the last 2 sts. of the round (18 sts.).

Complete the first finger and remaining fingers as for right glove.

To Complete the Glove. Run in all ends on the wrong side and lightly press on the wrong side using a warm iron and damp cloth.

TWO-NEEDLE DESIGN

You will need 2 oz. of 3-ply Fingering and 2 No. 13 needles.

Commence with the cuff of the right glove.

Cast on 50 sts.

Work 36 rows in k.1, p.1 rib.

The Thumb Gusset. This like the remainder of the glove, is worked in stocking stitch, a p. st. up each side of the gusset stitches marks the inc. point quite clearly as the work proceeds.

Here are the detailed rows for the thumb gusset.

1st row: K.26, p.1, k.3, p.1, k.19.

2nd row: P.19, k.1, p.3, k.1, p.26.

3rd and 4th rows: As 1st and 2nd rows.

5th row: (First inc. row) K.26, p.1, inc. by working into front and back of each of the next 2 sts., k.1, p.1, k.19.

6th row: P.19, k.1, p.5, k.1, p.26.

7th row: K.26, p.1, k.5, p.1, k.19.

8th row: As 6th row.

9th row: (Second inc. row) K.26, p.1,

inc. in next st., k.2, inc. in next st., k.1, p.1, k.19.

10th row: P.19, k.1, p.7, k.1, p.26.

11th row: K.26, p.1, k.7, p.1, k.19.

12th row: As 10th row.

Continue increasing in this manner on next and every following 4th row until the row "K.26, p.1, inc. in next st., k.12, inc. in next st., k.1, p.1, k.19" has been worked, (64 sts. on the needle).

Work 5 rows in st. st., keeping the p.1 st. correct up each side of the thumb gusset.

The Thumb. Next Row: K.26, p.1, k.17, turn, now p. across 17 sts., then cast on 4 sts., thus there will be 21 sts. on the needle after the turn.

Work 24 rows in st. st. on these 21 sts., noting that this is the point at which fingers to suit individual needs are lengthened or shortened.

Shape the Top of the Thumb as follows—

1st row: (K.2 tog., k.1) 7 times.

2nd row: P.

3rd row: (K.2 tog., k.1) 4 times, k.2 tog. 4th row: P.

Break off the wool leaving a length which is threaded into a tapestry needle and through the remaining sts. Fasten off the top of the thumb securely.

Proceed with remainder of hand.

With the right side of the work facing rejoin the wool and k. up 4 sts. from the cast-on sts. at the base of the thumb, k. across the remaining 20 sts., (51 sts. on the needle).

Work 11 rows in st. st.

The Fingers. For the first finger, on the next row k.33, turn, p.15 and cast on 4 sts. Work 30 rows in st. st. on these 19 sts.

Shape the top as follows—

1st row: (K.1, k.2 tog.) 6 times, k.1.

2nd row: P.

3rd row: (K.1, k.2 tog.) 4 times, k.1.

4th row: P.

Break off wool and finish off as for thumb.

Second Finger. With the right side of the work facing k. up 4 sts. from the cast-on sts. at the base of the first finger, k. across 6 sts. from the needle, turn, p.16, cast on 4.

Work 34 rows on these 20 sts.

Shape top as first finger, noting that the first row will end with k.2 in place of k.1.

Third Finger is worked exactly the same as the second finger.

Fourth Finger. With the right side of the work facing k. up 4 sts. from the base of the third finger, then k. across the 6 sts. on the needle.

Now p. the 16 sts. on the needle.

Work 22 rows in st. st.

Shape the Top as follows—

1st row: (K.1, k.2 tog.) 5 times, k.1.

2nd row: P.

3rd row: (K.1, k.2 tog.) 3 times, k.2.

4th row: P.

Break off, leaving length of wool, and finish off as top of thumb.

Left Glove is worked in the same manner excepting that the position of the thumb gusset and fingers are reversed.

Cast on 50 sts. and work in rib as for right glove.

Proceed in st. st. for thumb gusset as follows—

1st row: K.19, p.1, k.3, p.1, k.26.

2nd row: P.26, k.1, p.3, k.1, p.19.

3rd and 4th rows: As 1st and 2nd rows.

Now work increases on thumb gusset exactly as for the right glove.

When the thumb gusset is completed work 5 rows in st. st., keeping the p. st. up each side of the thumb gusset.

The Thumb. Next Row: K.19, p.1, k.17, cast on 4 sts., turn, p.21.

Complete as the thumb on the right glove.

With the right side of the work facing

k. up 4 sts. from the base of the thumb then knit across the remaining 27 sts., (51 stitches on the needle).

Work 11 rows in st. st., thus completing the hand.

First Finger. Next Row: K.33, cast on 4, turn, p.19.

Complete as first finger of right glove on these 19 sts.

Second Finger. With the right side of the work facing k. up 4 sts. from the base of the 1st finger, k.6, cast on 4, turn, p. 20. Complete as second finger of the right glove.

Third Finger: Work as second finger.
Fourth Finger. Work as fourth finger of right glove.

To Complete the Gloves. Lightly press on the wrong side using a warm iron and damp cloth.

Flat seam the thumb, finger and side seams. Press all seams.

Man's Glove. The above instructions can be used for a man's glove, using 3 oz. of 4-ply Fingering and working on No. 12 instead of No. 13 needles throughout.

JERSEYS

CHILD'S

These simple jerseys, basic patterns for which are worked in ribbing and stocking stitch throughout, can be worn by a boy or girl.

First Size. To fit a 28 [26]-in. chest with an all-over length of 17½ [16½] ins.

You will need 5 oz. of 3-ply Fingering; 2 No. 12 and 2 No. 10 knitting needles and 6 buttons for the 28-in. chest size.

For the smaller size use No. 13 needles in place of No. 12, and No. 11 needles in place of No. 10 all through the instruction.

The figures in square brackets refer to the smaller size throughout.

Commence at the lower edge of the front by casting on 100 sts. using No. 12 [13] needles and work in k.1 p.1 rib for 3 ins.

Next Row: Inc. to 104 sts. as follows—

K.12 (inc. in next st., k.24) 3 times, inc. in next st., k. to end.

Change to No. 10 [11] needles and proceed in st. st. until the work measures 11½ [11½] ins. from the beg.

Armhole Shaping. Shape the armholes by casting off 7 sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of every row until 76 sts. are left.

Continue on these 76 sts. until the work measures 3½ ins. from the beg. of the armhole shaping.

Neck Opening. The neck is shaped by casting off the 12 sts. centre and then decreasing on each group of 32 sts. at the neck edge on every row until there are 24 sts. on the needle.

The first row of the neck shaping. Cast off the centre 12 sts. as follows—

Work across 32 sts., cast off 12, work to the end.

When the neck decreases have been worked, continue on the 24 sts. remaining on the needle until the work measures 5½ [5½] ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder. Cast off 8 sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Back. This is worked exactly the same as the front until the armhole shaping has been completed and there are 76 sts. on the needle.

P. 1 row, thus reaching the point where the back opening is worked.

Boy's Jersey. K.38 sts. turn and cast on 3 sts. for the underflap, (41 sts. on the needle).

Knitting the 3 sts. that have been cast

on, on every row, continue until the work matches the front up to the shoulder shaping.

Shape the Shoulder by casting off 8 sts. at the beg. of the next and every alt. row until 17 sts. remain. Cast off.

Complete the back by rejoining the wool to the remaining group of 38 sts. and, knitting the st. at the inside edge on every row, work to match the other half of the back, noting that there will be 14 sts. instead of 17 sts. at final cast-off.

Girl's Jersey. The underflap will be cast on at the beg. of the 2nd group of 38 sts.

Sleeves. Cast on 56 sts. on No. 12 [13] needles.

Work in k.1, p.1 rib for $2\frac{1}{4}$ ins.

Change to No. 10 [11] needles and proceed in st. st., inc. 1 st. at both ends of the 5th and every following 5th row until there are 76 sts. on the needle.

Continue on these sts. until work measures $12\frac{1}{4}$ ins. from the cast-on edge.

Shape the Top. This is done by casting off 8 sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of every alt. row until there are 50 sts. on the needle, then every row until 20 sts. remain.

Cast off these 20 sts.

Neckband. Join the shoulders of the back and front.

Using No. 12 [13] needles k. up 84 sts.

Work in k.1, p.1 rib for $\frac{3}{4}$ in.

Cast off in rib.

To Complete the Garment. Press the work on the wrong side, using a warm iron and damp cloth.

Back-stitch the shoulder, side and sleeve seams and stitch the sleeves into position.

Stitch down the cast-on stitches at the lower edge of the underflap, stitch the buttons at equal spaces apart along the underflap and work button loops on the opposite side to correspond with the buttons. Press all seams.

Variations. This basic jersey pattern may be used for many interesting variations in both design and stitch. All-over fabrics of a simple nature can be worked in place of the stocking stitch, or you can use the instructions as a foundation pattern for a simple Fair Isle jersey for a boy or girl. To do this, for the stocking stitch portion worked in Fair Isle use needles one size larger than those stated in the instruction, thus allowing for the natural contraction of Fair Isle knitting.

Fair Isle borders after the ribbing of the lower edge of the jersey and sleeves will add a bright coloured note, or any simple motif such as motor-cars, engines or soldiers can be worked on to the basic stocking stitch pattern. The chart (587) shows the front of the jersey with a simple border and motif.

Second Size Jersey. For older boys and girls here is a standard jersey buttoning up the front of the yoke (588) in three sizes to fit a 27 [29, 31] in. chest. The length of the jersey is 16 [17, 18] ins. respectively.

You will need 7 oz. of 3-ply wool; 2 No. 12, 2 No. 10 needles and 4 buttons.

The figures in square brackets refer to the 29 and 31 in. sizes respectively.

Commence at the lower edge of the front by casting on 102 [108, 114] sts. on No. 12 needles.

Work in k.1, p.1 rib for $2\frac{1}{4}$ [$2\frac{1}{2}$, $2\frac{3}{4}$] ins.

Change to No. 10 needles and proceed in st. st. until work measures $10\frac{1}{4}$ [$10\frac{3}{4}$, $11\frac{1}{4}$] ins. from the cast-on edge.

Shape the Armholes. Cast off 5 [6, 7] sts. at the beg. of the next 2 rows and then work 2 sts. tog. at both ends of every alt. row until there are 84 [88, 92] sts. on the needle. This will mean that the right side of the work will be facing when you work the next row.

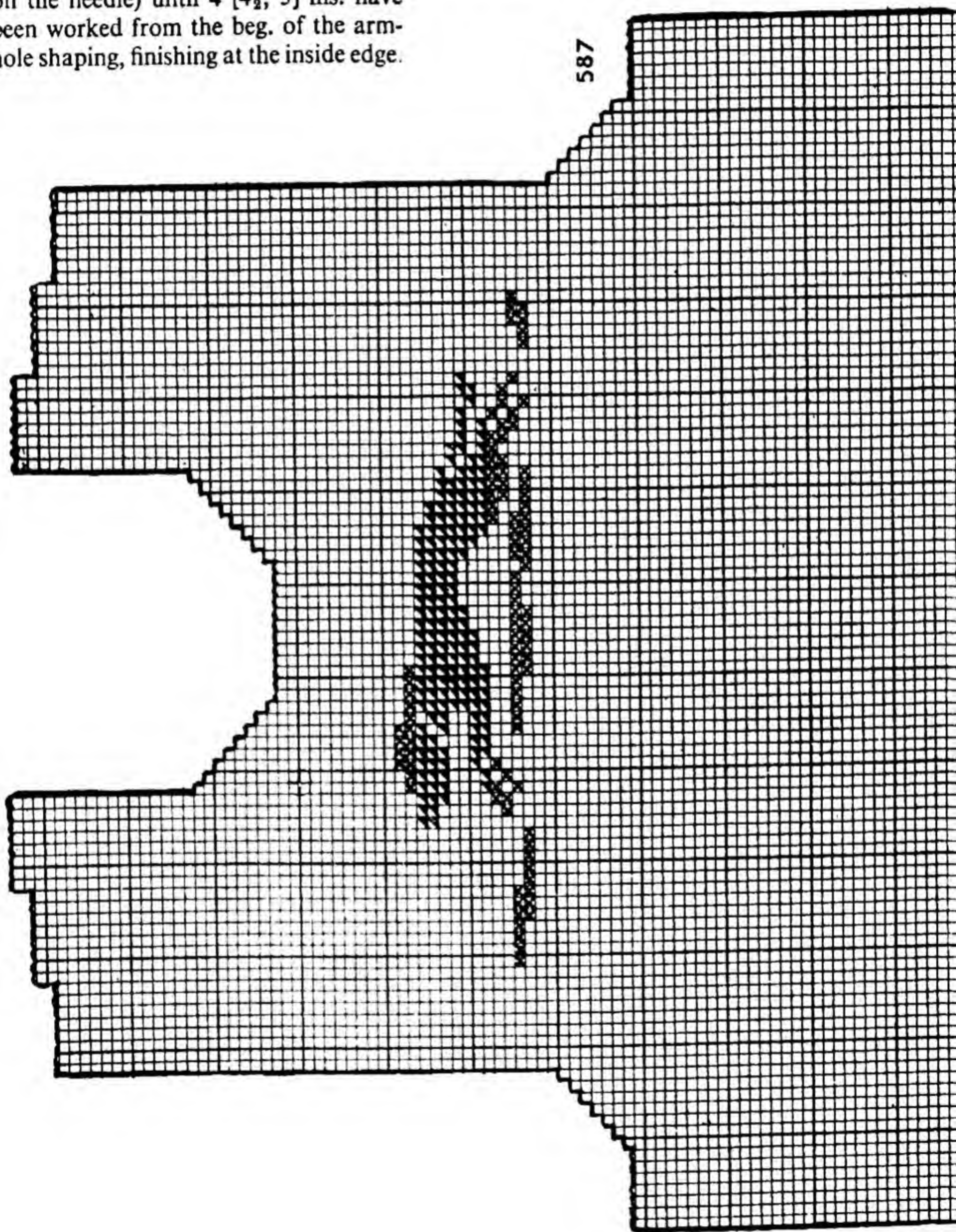
If the jersey is for a girl, work one more row, thus finishing so that the wrong side of the work will be facing; this will reverse position of underflap.

The Underflap. Next Row: Work across 38 [40, 42] sts., cast on 8 sts. for the underflap and, knitting the st. at the inside edge on every row work in k.1, p.1 rib on these 8 sts. working on the remaining sts. in st. st. (46 [48, 50] sts. on the needle) until 4 [4½, 5] ins. have been worked from the beg. of the arm-hole shaping, finishing at the inside edge.

Neck Shaping. Cast off 12 [14, 16] sts. at the beg. of the next row, then working 2 sts. tog. on every row at the neck edge until there are 21 [24, 27] sts. on the needle.

Continue on these sts. until 5¼ [6, 6½]

587

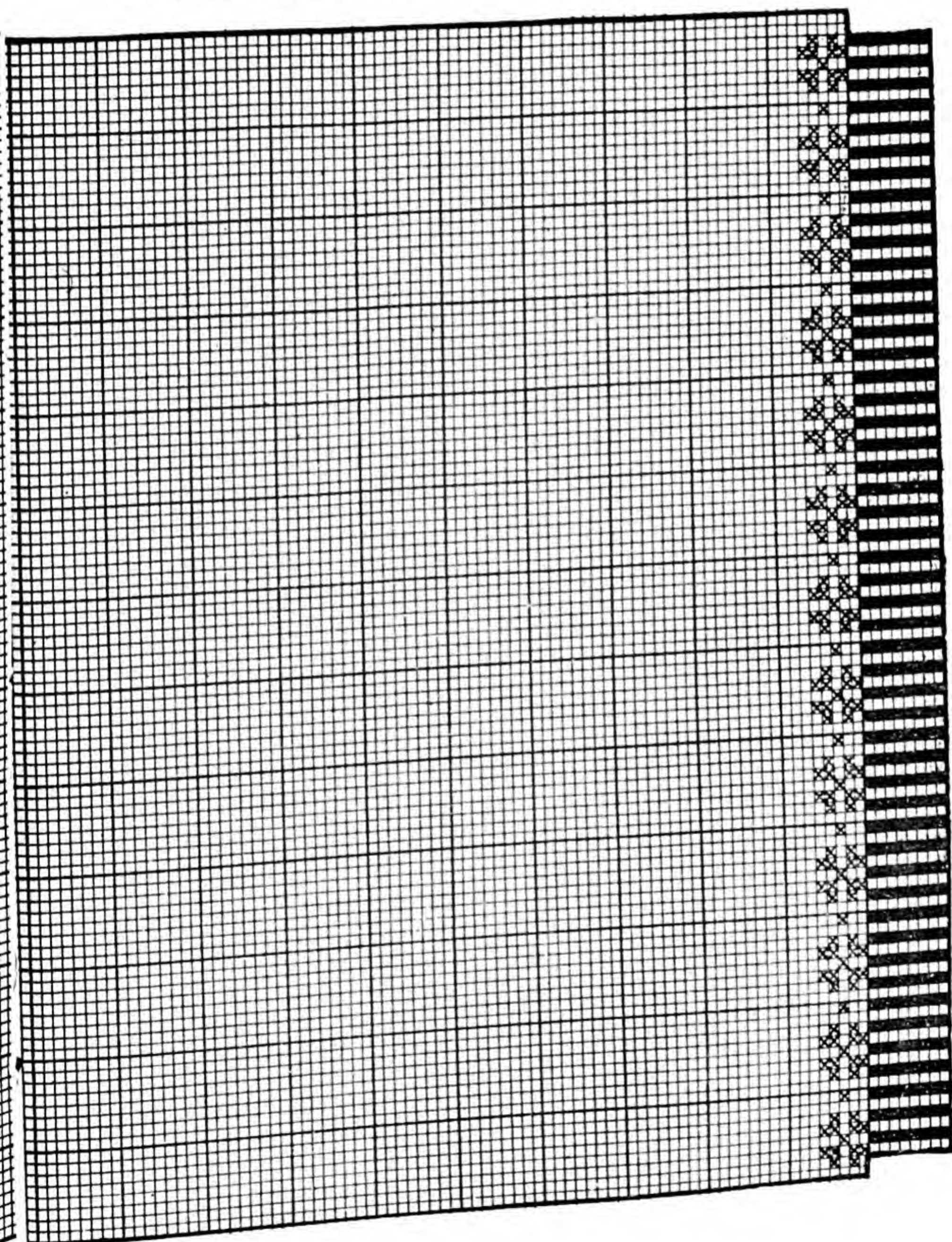


ins. have been completed from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder, Cast off 7 [8, 9] sts. at the beg. of the next and every alt. row until all sts. are cast off.

To complete the second half of the front, rejoin the wool to the 46 [48, 50] sts. on the needle.

Knitting the st. at the inside edge and working the next 7 sts., i.e. 8 in all, in k.1, p.1 rib, complete to match the





other half of the front, working 4 buttonholes at equal distances apart on the front opening; the last buttonhole lies 2 rows below the commencement of the neck shaping.

To Work a Buttonhole. The row on which a buttonhole is worked is always commenced at the inside edge thus—

K.1, rib 2, w.f., k.2 tog., rib 3, work to end.

Back. Work exactly the same as the front until the armhole shaping is completed, (84 [88, 92] sts. on the needle).

Continue in st. st. on these sts. until work matches the front up to the shoulder shaping.

Shape the Shoulders on the back by casting off 7 [8, 9] sts. at the beg. of the next 6 rows, then cast off the remaining sts. for the back of the neck.

The Sleeves. Cast on 48 [54, 54] sts. on No. 12 needles and work in k.1, p.1 rib for $2\frac{1}{2}$ [$2\frac{1}{2}$, 3] ins.

Change to the No. 10 needles and work in st. st. inc. 1 st. at both ends of

1st and every following 4th row until there are 76 [82, 88] sts. on the needle.

Continue on these sts. until the sleeve measures $13\frac{1}{2}$ [14, $14\frac{1}{2}$] ins. from the cast-on edge.

Top Shaping. Cast off 4 [5, 6] sts. at the beg. of the next 2 rows.

Now work 2 sts. tog. at both ends of every row until there are 60 [66, 68] sts. on the needle. Then work 2 tog. at both ends of every alt. row until there are 28 [28, 34] sts. on needle.

Cast off the remaining sts.

To Knit Up the Collar. First of all back-stitch seam the shoulders of the back and front together. With the right side of the work facing, rejoin the wool to the centre of the front band.

Using the No. 12 needles, knit up 97 [101, 105] sts., finishing at the centre of the second front band.

Knitting the first and last st. on every row, work k.1, p.1 rib for $1\frac{1}{2}$ [$1\frac{1}{2}$, 2] ins.

Shape the Collar. Change to No. 10 needles and continue working in rib as before until the collar measures $3\frac{1}{2}$ [$3\frac{1}{2}$, $3\frac{1}{2}$] ins. from the beg.

Cast off in rib.

To Finish the Jersey. Block and press all pieces on the wrong side using a warm iron and damp cloth.

Using a back-stitch seam join side and sleeve seams up to the ribbing and stitch the sleeves into position.

Using a flat seam join rib at lower edge of jersey and sleeves and neatly stitch down underflap on the wrong side of the work.

Sew on buttons to correspond with buttonholes then press all seams.

POLO-NECK JERSEY

It is a simple matter to adapt the above jersey pattern for a polo-neck type of sweater (589).

The back and sleeves are worked exactly the same except that instead of casting off the stitches for the back of the neck, these are left on a stitch-holder.

The front is worked exactly as the jersey until the armhole shaping is completed and there are 84 [88, 92] sts. on the needle.

Continue on these sts. until the work measures 4 [4½, 4½] ins. from the beg. of the armhole shaping, thus bringing the work up to the front of the neck.

The Neck is Shaped as follows—

On the next row work across 29 [32, 35] sts., k. the next 26 [24, 22] sts. on to a stitch-holder, leaving them for the present, then work to the end.

Now proceed with each group of 29 [32, 35] sts., dec. 1 st. at the neck edge on every alt. row until 21 [24, 27] sts. remain. Continue on these sts. until work measures 5½ [6, 6½] ins. from beg. of the armhole shaping, finishing at the armhole edge.



Shape the Shoulder by casting off 7 [8, 9] sts. at the beg. of the next and every alt. row until all sts. are cast off.

The Polo Collar is worked as follows—

Back-stitch the shoulders of the back and front together, then with the right side of the work facing, using 4 No. 12 needles, k. up 106 [110, 114] sts. all round the neck, including the 2 sets of sts. from the stitch-holder.

Work in rounds of k.1, p.1 rib for 4½ [4½, 5] ins. Cast off loosely in rib.

JUMPERS

TEENAGERS

Teenage jumpers must have a casual look about them. The basic design given here (590) has a hem in place of ribbing and it is suggested that you work the stocking stitch portion, after the hem, in stripes, working 10 rows of the ground shade, 1 dark, 2 medium, 3 light, throughout the garment.

This garment will fit a 28- [30-, 32]-in. bust and has an all-over length of 18½ [18½, 19] ins.

You will need 7 oz. ground shade, 1 oz. light, 1 oz. medium and 1 oz. dark, 3-ply Fingering, 4 No. 12 and 2 No. 10 needles and one 4-in. zip-fastener.

The figures in square brackets refer to the 30- and 32-in. sizes respectively.

590

Commence at the lower edge of the front by casting on 92 [96, 100] sts. using No. 12 needles. Remember to use the Through the Stitch Method (page 37) for casting on, as this simplifies the knitting up of the hem.

Work 4 ins. in st. st., finishing at the end of a p. row.

Next Row: Make the hem by knitting tog. 1 st. from the needle and 1 st. from the cast-on edge right across the row. Be careful here to knit up the hem and needle stitch (that are knitted together) stitch for stitch, otherwise you will twist the fabric forming the hem of the garment.

Proceed in stripes until the work measures $3\frac{1}{2}$ [$3\frac{1}{2}$, $3\frac{1}{2}$] ins. from the lower edge.

Now change to the No. 10 needles and continue in stripes, increasing 1 st. at both ends of next and every following 7th row until there are 107 [113, 119] sts. on the needle.

Continue on these sts. until the work measures $11\frac{1}{2}$ [$11\frac{1}{2}$, 12] ins. from the beg.

Armhole Shaping. Cast off 5 [6, 7] sts. at the beg. of the next 2 rows, then k.2 tog. at both ends of every alt. row until there are 83 [87, 91] sts. on the needle.

Continue on these sts. until the work measures $5\frac{1}{2}$ ins. from the cast-off sts. at the beg. of the armhole shaping finishing at the end of a p. row.

Shape the Neck. Next row: K. across 32 [34, 36] sts., k. the next 19 sts. on to a stitch-holder and leave for the present, k. to the end. Continue in stripes on each set of sts., knitting 2 tog. at the neck



edge on every row until there are 26 [28, 30] sts. on the needle.

Continue on these 26 [28, 30] sts. until the work measures 7 ins. from the cast-off sts. at the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder. This is done as follows—

1st row: Cast off 8 [9, 10] sts., work to the end.

2nd row: Work all across.

3rd row: Cast off 9 [9, 10] sts., work to the end. **4th row:** As 2nd row.

Cast off the remaining sts.

Back. Work exactly the same as for the front until the armhole shaping is completed and there are 83 [87, 91] sts. on the needle.

Continue on these sts. until the work measures 7 [7, 7] ins. from the cast-off sts. at the beg. of the armhole shaping.

Shape the Shoulders as follows—

1st and 2nd rows: Cast off 8 [9, 10] sts., work to the end.

3rd and 4th rows: Cast off 9 [9, 10] sts., work to the end.

5th and 6th rows: Cast off 9 [10, 10] sts., work to the end.

Slip the remaining 31 sts. on to a second stitch-holder and leave for the present.

To Complete the Back and Front of the Garment. Using a back-stitch seam join the shoulders of back and front together.

Neckband. Using 4 No. 12 needles k. up 98 [102, 106] sts. round the neck.

Work in rib as instructed for the type of neck required.

Classic Neck. Work in k.1, p.1 rib for 1 in.

Polo Neck. Work 5 ins. in k.1, p.1 rib on No. 12 needles.

Turtle Neck. Work k.1, p.1 rib for $3\frac{1}{2}$ ins., working the first $1\frac{1}{2}$ ins. on No. 12 needles and the remaining 2 ins. on No. 10 needles.

Sleeves. Knit in the ground shade throughout. Commence at the cuff on 2 No. 12 needles by casting on 54 [56, 58] sts.

Work in k.1, p.1 rib for $2\frac{1}{2}$ [3, $3\frac{1}{2}$] ins. Change to No. 10 needles and work in st. st., inc. 1 st. at both ends of 3rd and every following 6th row until there are 90 [94, 98] sts. on the needle.

Continue on these 90 [94, 98] sts. until work measures 17 [$17\frac{1}{2}$, $17\frac{1}{2}$] ins.

Top Shaping. Cast off 3 sts. at the beg. of the next 6 rows.

Now dec. 1 st. at both ends of every row until there are 64 [68, 72] sts. on the needle; then every alt. row until there are 54 [58, 62] sts. on the needle. Finally every following 3rd row until there are 34 [38, 42] sts. on the needle.

To complete the shaping cast off 5 [5, 6] sts. at the beg. of the next 6 rows.

To Finish the Jumper. Block and press all pieces of the work on the wrong side using a warm iron and damp cloth.

Using a back-stitch seam join the side seams and sleeves up to the ribbing.

Using a flat seam, join the ribbing.

Using a back-stitch seam stitch sleeves into position, placing the sleeve seam $\frac{1}{2}$ in. to the front of the side seam.

Press all seams.

Fair Isle Jumper. An interesting variation would be to work a Fair Isle pattern in the portion worked on No. 12 needles after the hem has been completed. The Fair Isle theme could be picked up again in the neckband by working the first $2\frac{1}{2}$ ins. of the neckband in k.1, p.1 rib on No. 12 needles, then changing to No. 11 needles for the Fair Isle.

Complete the neckband by working 4 rows in k.1, p.1 rib again on No. 12 needles.



Sports Jumper. If you use the same size needles and a 4-ply wool, and work the body of the garment in a cable fabric, and in place of the hem work the first $3\frac{1}{2}$ [$3\frac{1}{2}$, $3\frac{1}{2}$] ins. on the No. 12 needles in k.1, p.1 rib, you will produce a very interesting sporting type of design (591).

WOMAN'S CLASSIC JUMPER

Here are the instructions for a classic jumper to fit a 32-, [34- or 36-]in bust, knitted in 3-ply wool, using 2 No. 14 and 2 No. 12 needles.

The figures in square brackets are those for 34- and 36-in. bust respectively, the figure outside the brackets being for the 32-in. bust size.

Fine needles are essential to produce a firm fabric that gives a tailored line to the finished garment.

You will need approximately 7 oz. of 3-ply wool for a jumper of this type with short sleeves.

A long sleeve model should take approximately 9 oz.

The Front. Using No. 14 needles cast on 106 [114, 122] sts.

Work the welt in k.1, p.1 rib for $3\frac{1}{2}$ ins., inc. 1 st. at the end of the last row, thus making 107 [115, 123] sts.

Now work the body part of the front of the jumper, incorporating the dart shapings that are an essential feature of the classic line.

Change to No. 12 needles and work 6 rows in st. st.

The dart shapings are now worked 35 [38, 40] sts. in from each end of the row as follows—

1st row: (with "M.1" sts. for dart shapings).

K.35 [38, 40], m.1 by picking up the loop that lies between the st. just knitted and the following st. and knitting into the back of this loop, k. to last 35 [38, 40] sts., m.1 as before, k. to end of row.

Work 3 rows in st. st.

By repeating these 4 rows 14 times

there will be 137 [145, 153] sts. on the needle.

Continue working on these stitches until the armhole is reached.

An approximate measurement here is 12 ins. from the beginning of the work, but the length may be adjusted at this point to suit your own measurements. Finish at the end of a purl row.

Start the armhole shaping which is formed by darts worked on a dec. principle 3 sts. in from each end of the row.

Armhole Shaping. On the 1st and 2nd rows cast off 7 [8, 9] sts. and then work to the end of the row. Thus starting with a k. row again for the dart shaped armhole which is worked as follows—

1st row: K.3, k.2 tog., working through the back of the loops, k. to last 5 sts., k.2 tog. in the ordinary way, k.3.

2nd row: P.

Rep. these 2 rows until 109 [115, 121] sts. remain.

Continue straight on these sts. until the work measures 5 [$5\frac{1}{2}$, $5\frac{1}{2}$] ins. from the beg. of the armhole shaping, finishing so that the next row is a k. row.

Neck Shaping. This is done by casting off a group of sts. in the centre of the work and then working decreases at each side of the cast-off sts. The set of shoulder stitches not in use may be slipped on to a stitch-holder, or if preferred a second ball of wool can be joined on and both sides of the neck worked at the same time.

On the 1st row, k.42 [45, 48] sts., cast off 25 sts., k. to the end. There will now be 2 groups of 42 [45, 48] sts. on the needle.

Continue to shape the neck by working on each group of sts. as follows—

Work 2 sts. tog. at the neck edge on every alt. row until 36 [39, 42] sts. remain.

Complete the neck shaping by working straight on these sts. until the work measures $6\frac{1}{2}$ [7, $7\frac{1}{2}$] ins. from the beg. of the armhole shaping, finishing

at the armhole edge. If two balls of wool are used work on each set of sts. separately to complete the shoulder shaping that finished the front of the garment.

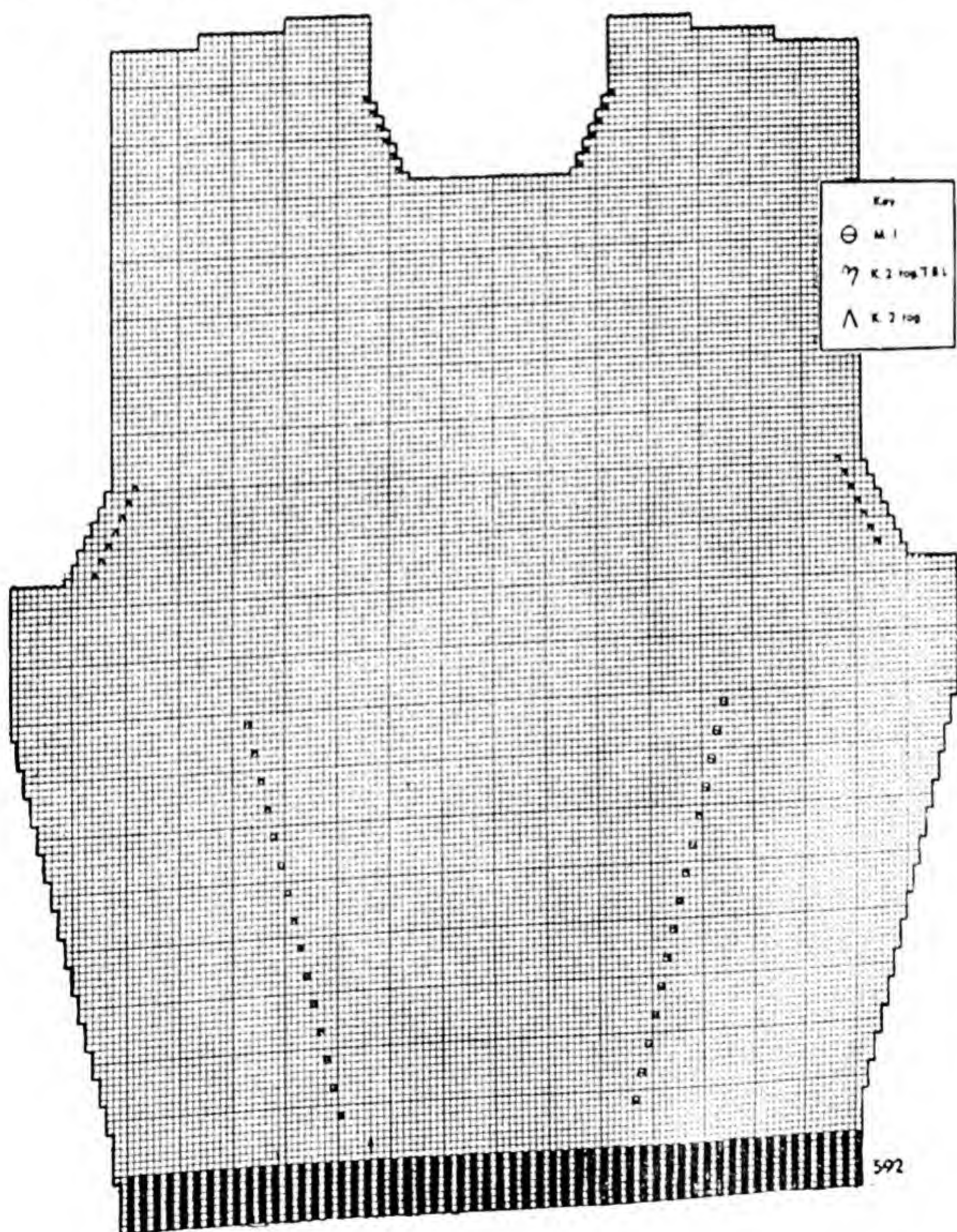
Shoulder Shaping. This is done by simply casting off 12 [13, 14] sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Back of the garment is worked exactly

the same as the front until the armhole shaping has been completed, when there will be 109 [115, 121] sts.

Continue working straight on these sts. until $3\frac{1}{2}$ [$3\frac{3}{4}$, 4] ins. have been completed from the beg. of the armhole shaping, finishing at the end of a purl row.

The Back Opening. This is done by casting off the centre st. and working straight on the 2 groups of sts. at each



side of this centre cast-off st. until the work measures the same as the front up to the shoulder shaping.

1st row: (i.e. the next row in the work, dividing for the back opening) is as follows—

K.54 [57, 60], cast off 1 (centre st.), k. to the end. Join in a second ball of wool on the 2nd group of sts., thus work the two halves of the back at the same time.

When the work measures the same as the front up to the shoulder shaping cast off all the sts., as the shoulder is not shaped on the back of the garment.

Sleeves. Using the No. 14 needles cast on 86 [90, 94] sts.

Work the edge of the sleeve in k.1, p.1 rib for 1 in.

Now change to the No. 12 needles and proceed in st. st. increasing 1 st. at both ends of 3rd and every following 3rd row by knitting into the front and back of the first and last st. of the needle on the inc. row until there are 106 [110, 114] sts. on needle.

Work straight on these sts. until the sleeve measures 5 ins. from the beg.

Now shape the top and adjust the length of the sleeve at this point to suit your own measurements.

The top of the sleeve is shaped by a graduated series of cast-offs and decreases.

On the first 6 rows cast off 3 sts. at the beg. of each row.

Now dec. 1 st. by k.2 tog. at each end of every row until 76 [80, 84] sts. remain.

Now dec. in the same way on every alt. row until 64 [68, 72] sts.

remain; then on every following 3rd row until 42 [46, 50] sts. remain.

The top of the sleeve is worked in stepped cast-offs, the same as the shoulder. This is done by casting off 6 [6, 7] sts. at beg. of next 6 rows.

Cast off the sts. that remain.

The Neckband. This is worked in k.1, p.1 rib on No. 14 needles.

Prepare work for the neckband first of all by joining the sts. of the front shoulders to the same number of sts. along the cast-off edge of the back.

Now, using the No. 14 needles, with the right side of the work facing, k. up round the neck 119 [123, 127] sts.

The k.1, p.1 rib is worked as follows—

1st row: * K.1, p.1; rep. from * to last st., k.1. **2nd row:** K.2, * p.1, k.1; rep. from * to last st., k.1.

The knitting of the garment is now completed and is ready for making up on tailored lines, page 86.

First of all, omitting the ribbing, place the pieces of the garment, the right side





WOMEN'S SPORTS CLASSIC

A more sporty type of classic garment may be made by using the stocking stitch design already given in detail as a basis and adapting it by working bands of cable pattern up each side of the dart shapings throughout the front of the garment (593). These bands of cabling are worked on the 35 [38, 40] sts. that lie at each side of the "M.1's" which form the dart shaping.

One band of *Wheat Ear Cable* (page 34) interspaced with twisted rib must be

down on to an ironing sheet placed over a piece of felt or old blanket.

Block out the pieces as shown on page 23, omitting the ribbing, this must not be flattened by an iron as it robs it of some of its natural elasticity.

Press each piece of work using a warm iron and a damp cloth.

Using a back-stitch seam join the side and sleeve seams, omitting the ribbing. Use a flat seam on the ribbed portions as this gives a neater finish to the work.

Now, using a back-stitch seam, stitch the sleeves into position in the armholes, placing the sleeve seams $\frac{1}{2}$ in. to the front of the side seam, thus allowing for the slight lift on the bust line.

Stitch the zip-fastener into position in the back opening and give a final finish to garment by pressing all seams.

The front of this simple classic, when drawn up on a graph (592), has the dart shapings marked at the side edge, although they are worked in the front. This is to facilitate the drawing of the darts on a graph.

worked at each side of the darts. This is done on the 21 sts. immediately before the "M.1".

Here are the 4 rows placing the *Wheat Ear Cable* panels—

1st row: K.14 [17, 19], p.1, k.3, p.2, k.9, p.2, k.3, p.1, m.1, k. to last 35 [38, 40] sts., p.1, k.3, p.2, k.9, p.2, k.3, p.1, k.14 [17, 19].

2nd row: P.18 [21, 24], k.2, p.9, k.2, p.3, k.1, p. to last 35 [38, 40] sts., k.1, p.3, k.2, p.9, k.2, p.18 [21, 23].

3rd row: K.14 [17, 19], p.1, tw.3, p.2, c.2f., k.1, c.2b., p.2, tw.3, p.1, k. to last 35 [38, 40] sts., p.1, tw.3, p.2, c.2f., k.1, c.2b., p.2, tw.3, p.1, k.14 [17, 19].

4th row: As 2nd row.

Having placed the cable panels, continue working them on the same group of stitches throughout the front of the garment.

Variations. You could work a simple openwork pattern on the 35 [38, 40] stitches at each side of the darts, giving a lighter version of the jumper (594).

JUMPER CARDIGAN

This garment is really a development of the button-through cardigan. It is usually knitted in an all-over simple lacy pattern, with or without a collar, and serves as a dual purpose garment. It may be worn as a jumper with a skirt or as a cardigan under a suit. When it is worn as a cardigan a neckband is always preferable to a collar.

For a garment to fit a 34- [36-, 38-] in. bust., you will need approximately 9 [9, 10] oz. of 3-ply Fingering, 2 No. 13 and 2 No. 11 needles.

The basic design is given in three sizes and the figures in square brackets refer to the 36- and 38-in. bust size throughout.

Commencing at the lower edge of the right front, using No. 11 needles, cast on 56 [60, 64] sts.

Work in k.2, p.2 rib for 2½ ins.

Change to No. 13 needles and continue in rib until the work measures 3¾ ins. from the beg., increasing 1 st. at the end of the last row, (57 [61, 65] sts. on the needle).

The body of the garment is worked in a simple lace pattern, the 10 rows of the pattern being as follows—

1st row: K.

2nd row: P. 3rd row: P.

4th row: P.1, * w.r.n., p.2 tog., p.2; rep. from * to end.

5th row: * K.1, w.f., k.2 tog., k.1; rep. from * to last st., k.1.

6th row: K.

7th row: K. 8th row: P.

9th and 10th rows: As 7th and 8th.

These 10 rows form the pattern.

Keeping patt. correct inc. 1 st. at outside edge on 3rd and every following 6th row until there are 65 [69, 73] sts. on the needle.

Continue working on these 65 [69, 73] sts. until the work measures 12¼ ins. from the cast-on edge, finishing at the outside (shaped) edge.

Armhole Shaping. Still working in patt., cast off 3 sts. at the beg. of the next row, then dec. 1 st. at the armhole edge on the next and every alt. row until there are 49 [52, 55] sts. on the needle.

Continue working on these 49 [52, 55] sts. until 5¾ ins. have been completed from the cast-off sts. at beg. of armhole shaping, finishing at front edge.

Shape the Neck by casting off 10 sts. at the beg. of the next row, then dec. 1 st. at the neck edge on the next and every alt. row until 33 [36, 39] sts. remain.

Continue working on these 33 [36, 39] sts. until the work measures 7 [7½, 7½] ins. from the cast-off sts. at the beg. of the armhole shaping.

Shape the Shoulder by casting off 11 [12, 13] sts. at the beg. of the next and every alt. row until all sts. are cast-off.

The left front is worked exactly the same as the right front, reversing all the shapings.

Back. Cast on 120 [126, 132] sts. and work in ribbing to match the fronts, increasing 1 st. at the end of the last row (121 [127, 133] sts.).

Now change to the No. 11 needles, and proceed in the same pattern as on the right front, increasing 1 st. at both ends of the 5th and every following 6th row until there are 137 [143, 149] sts. on the needle.

Continue on these 137 [143, 149] sts. until the back matches the fronts up to the armhole shaping.

Shape the Armholes. Cast off 3 sts. at the beg. of the next 2 rows, then dec. at both ends of the next and every alt. row until 105 [109, 113] sts. remain.

Continue on these 105 [109, 113] sts. until the work matches the fronts up to the shoulder shaping.

Cast off all across as there is no shaping for the back shoulders

Sleeves. These are worked with a cuff in k.1, p.1 rib, the remainder of the sleeve being worked in k.2, p.2 rib throughout.

Using the No. 13 needles, cast on 60, [64, 68] sts. and work in k.1, p.1 rib for 3 ins.

Next row: Inc. to 72 [76, 80] sts. as follows—

Rib 2 [4, 6], (inc. in next st., rib 4) 11 times, inc. in next st., rib to the end.

Change to No. 11 needles and proceed in k.2, p.2 rib, increasing 1 st. at both ends of the 7th and every following 8th row until there are 104 [108, 112] sts. on the needle.

Continue to work on these 104 [108, 112] sts. until the sleeve measures 18 ins. (you can adjust the length at this point, making it slightly longer or shorter as required) from cast-on edge.

Top Shaping. To shape the top of the sleeve, cast off 3 sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of next and every alt. row until 72 [74, 76] sts. remain.

Complete the shaping of the sleeve by casting off 8 sts. at the beg. of the next 8 rows. Cast off the remaining sts.

Right-Front Band is worked in k.1, p.1 rib to match the cuffs.

Using No. 13 needles cast on 11 sts. Proceed in rib as follows—

1st row: K.2, (p.1, k.1) 4 times, k.1.

2nd row: (K.1, p.1) 5 times, k.1.

3rd and 4th rows: As 1st and 2nd.

To Make a Buttonhole. Cast off the centre 3 sts. on the 5th row and cast on centre 3 sts. on 6th row as follows—

5th row: Rib 4, cast off 3, rib to end.

6th row: Rib 4, cast on 3, rib to end.

Continue working in rib, placing buttonholes approximately 2 ins. apart; the last buttonhole falls 4 rows below the front neck edge. The position of the buttonholes can be adjusted at this point by measuring the length of the front edge and working out the number of buttonholes for the measurement.

When the right front band is completed, do not cast off the sts. but slip them on a safety-pin and leave.

Now work the left front band to match, omitting the buttonholes.

Neckband or Collar. This is worked in k.1, p.1 rib, with a k. st. at each edge to match k. st. up each edge of front bands.

To Knit Up the Neckband. Using a No. 13 needle rib across 11 sts. at the top of the right-front band.

Using a back-stitch seam join the cast-off sts. on the front shoulder to the same number of sts. along the back edge, then k. up an odd number of sts. all round the neck. Rib across 11 sts. at top of left front band. You will need approximately 109 to 115 sts.

Work in k.1, p.1 rib, keeping the k. st. at each edge as before, working a buttonhole in the 2 rows that form the centre of the neckband.

To Knit up a Collar. Cast off the sts. at top of right and left front bands.

Commencing at the 6th st. in from the front edge and using No. 13 needles, k. up an odd number of sts. to the 6th st. in from the left front edge. Keeping 1 k. st. at each edge as on the front bands, work in k.1, p.1 rib for 2 ins., then change to No. 11 needles and continue in k.1, p.1 rib until the collar measures 3½ ins. from the knitted up sts.

Cast off loosely in rib.

To Complete the Jumper Cardigan. Block and press each piece of work on the wrong side.

Using a back-stitch seam join the side and sleeve seams up to the ribbing.

Using a flat seam stitch on the front bands, join the ribbing and stitch the sleeves into position, taking care to match the decreases on the armhole shaping and sleeve shaping, and stitching the 3 cast-off stitches on the sleeves and armholes together.

Attach the buttons to correspond with the buttonholes and press all the seams.

KNICKERS

Knickers (595) can be knitted in any 3-ply weight of wool, wool and rayon or silk.

You will need approximately 4 oz. of vest wool for a pair of knickers to fit a 35- to 37-in. hip, 2 No. 12 and 2 No. 10 needles and elastic for the waistband.

Whatever wool, wool and rayon or silk you are using, the basic pattern is given for a tension of $7\frac{1}{2}$ sts. and $9\frac{1}{2}$ rows to 1 square in.

Commence at the lower edge of the left leg by casting on 124 sts. on No. 12 needles. The 1st and last sts. are knitted on every row throughout, as the knickers are made up by the flat seam method.

Work in k.1, p.1 rib as follows—

1st to 20th rows: K.2, * p.1, k.1; rep. from * to end.

Change to No. 10 needles and proceed in rib as follows—

1st row: K.1, p.1, * k.b.1, p.3; rep. from * to last 2 sts., k.b.1, (p.1, k.1) in last st., (125 sts.).

2nd row: K.2, * p.b.1, k.3; rep. from * to last 3 sts., p.b.1, k.2.

3rd row: K.1, p.1, * k.b.1, p.3; rep. from * to last 3 sts., k.b.1, p.1, k.1.

4th row: K.2, * p.b.1, k.3; rep. from * to last 3 sts., p.b.1, k.2.

Rows 3 and 4 form the rib patt.

Keeping rib patt. correct inc. 1 st. at both ends of the next and every alt. row until there are 151 sts. on the needle.

Work 1 row on these 151 sts.

Now work 2 tog. at both ends of the next and every following 4th row until there are 101 sts. on the needle.

Continue on these 101 sts. until 11 ins. have been worked from the 1st dec. row, finishing so that the right side of the work will be facing when working the next row.

Shape the Back as follows—

1st row: Work to last 10 sts., turn.

2nd row: Work all across.

3rd row: Work to last 20 sts., turn.

4th row: Work all across.

Continue working in this manner until the row "work to the last 90 sts., turn" has been worked.

Next Row: Work to the last 3 sts., work 2 tog., k.1, (100 sts. on the needle).

Change to No. 12 needles and work in k.1, p.1 rib as on the 1st row of the leg for 12 rows.

Next row: Work a row of eyelets as follows—

K.2, * w.f., k.2 tog., p.1, k.1; rep. from * to the last 2 sts., w.f., k.2 tog.

Rep. the first row of the rib 4 times more. Cast off in rib.

The Right Leg is worked exactly the same as the left leg until the back shaping is reached.

Work 1 row, thus finishing at the opposite end of the leg.

Shape the Back as on the left leg.

Change to No. 12 needles and work 11 rows in place of 12 rows in rib.

Work a row of eyelets as before.

Work 4 more rows in rib. Cast off.



Work the Gusset. Using No. 10 needles, cast on 3 sts.

Shape the gusset as follows—

1st row: Inc. in each of the first 2 sts., k.1.

2nd row: K.1, p. to last st., k.1.

3rd row: K.1, inc. in next st., k.1, inc. in next st., k.1.

4th row: K.1, p. to last st., k.1.

5th row: K.1, inc. in next st., k.3, inc. in next st., k.1. **6th row:** As 4th row.

Continue increasing in this manner on the next and every alt. row until 25 sts. are on needle. Work one row.

Now work second set of shapings—

1st row: K.1, k.2 tog.t.b.l., k. to last 3 sts., k.2 tog., k.1.

2nd row: K.1, p. to last st., k.1.

Rep. these two rows until 5 sts. remain. **Next row:** K.1, p.3, k.1.

Next row: K.1, sl.1, k.2 tog., p.s.s.o., k.1 (3 sts.). Cast off.

To Complete the Knickers. Omitting the k.1, p.1 rib press each piece lightly on the wrong side of the work.

Using a flat seam, join the front and back seams from the waist to the first decrease.

Stitch the gusset into position, join the leg seams.

Thread the elastic through the eyelet holes at the waist, joining the elastic at centre back. Press all seams.

LUMBER JACKETS

Lumber jackets are always knitted in heavy wool, they differ from Jumper-Cardigans in that there are no side shapings or armhole shapings, the sleeves joining the armhole on a dropped shoulder line.

BASIC DESIGN

The instructions given here for a woman are in three sizes to fit a 34- [36-, 38-] in. bust.

For the 34-in. bust size you will need approximately 12 oz. of 4-ply wool, 2 No. 12 and 2 No. 10 needles and a zip-fastener.

The same instruction may be used for a man's lumber jacket, using No. 8 and No. 10 needles and double knitting in place of 4-ply Fingering. This will give a lumber jacket to fit 40- [42-, 44-] in. chest.

The figures in square brackets refer to the larger sizes throughout.

The fabric suggested for (596) is a simple basket stitch which is worked as follows—

The pattern requires a multiple of 5 sts. plus 1. **1st row:** * K.1, p.4; rep. from * to last st., k.1.



2nd row: * K.1, p.4; rep. from * to last stitch, k.1.

3rd and 4th rows: As 1st and 2nd rows.

5th row: * K.b.1, p.4; rep. from * to last st., k.b.1. 6th row: * P.b.1, k.4; rep. from * to last st., p.b.1.

7th and 8th rows: As 5th and 6th rows.

These 8 rows form the patt.

Using No. 12 needles and 4-ply wool (No. 10 needles and double knitting for the man's design), commence at the lower edge of the right front.

Cast on 52 [54, 56] sts.

Work in k.1, p.1 rib for $3\frac{1}{2}$ ins. ($4\frac{1}{2}$ ins. for man's design.)

Now work the inc. rows for the various sizes.

Inc. row for 34- in. (40- in. man's design): Rib 4, (inc. in next st., rib 3) 12 times (64 sts.).

Inc. row for 36- in. (42- in. man's design): Rib 7, (inc. in next st., rib 2) 14 times, inc. in next st., rib to end (69 sts.).

Inc. row for 38- in. (44- in. man's design): Rib 2, (inc. in next st., rib 2) 18 times (74 sts.).

Change to No. 10 needles (No. 8 needles for man's design) and proceed in patt. as given above on 64 [69, 74] sts., working the 3 sts. at the front edge as follows—

1st row: K.1, k.b.1, k.1, patt. row 1 to end. 2nd row: Patt. row 2 to last 3 sts., k.1, p.b.1, k.1.

Keeping 3-stitch border correct continue in pattern until work measures $12\frac{1}{2}$ ins. from cast-on edge ($14\frac{1}{2}$ ins. for man's design), finishing so that wrong side is facing when working next row.

Shape Drop Shoulder Armhole as follows—

Cast off 2 sts. at the beg. of the next row, then dec. 1 st. at the armhole edge (where 2 sts. were cast-off) on next and every alt. row until 59 [64, 69] sts. remain. Continue on these sts. until the work measures $5\frac{1}{2}$ [6, $6\frac{1}{2}$] ins., (7 [$7\frac{1}{2}$, $7\frac{1}{2}$] ins. for man's design) finishing at the front edge.

Shape Neck by casting off 8 sts. at the beg. of the next row then dec. 1 st. at neck edge on next and every row until 45 [50, 55] sts. remain.

Continue on these sts. until work measures $7\frac{1}{2}$ [$7\frac{1}{2}$, $7\frac{1}{2}$] ins. for woman's design, ($8\frac{1}{2}$ [$8\frac{1}{2}$, 9] ins. for man's design) from beg., finishing at armhole edge.

Shape Shoulder by casting off 10 [11, 12] sts. at beg. of next and every alt. row until 5 [6, 7] sts. remain.

Work 1 row. Cast off 5 [6, 7] sts.

Work the left front to match right front, reversing the 3 sts. up the front edge and reversing all shapings, the first 2 rows after the ribbing has been completed being—

1st row: Patt. to last 3 sts., k.1, k.b.1, k.1.

2nd row: K.1, p.b.1, k.1, patt. to end.

Back. Using No. 12 needles and 4-ply wool (No. 10 needles and double knitting wool for the man's design) cast on 104 [108, 112] sts.

Work in ribbing to match fronts.

Proceed to work inc. rows as follows—

Inc. row for 34- in. bust size (40- in. man's design): Rib 4, (inc. in next st., rib 5) 16 times, inc. in next st., rib to end (121 sts.).

Inc. row for 36- in. bust size (42- in. man's design): Rib 3 (inc. in next st., rib 5) 17 times, inc. in next st., rib to end (126 sts.).

Inc. row for 38- in. bust (44- in. man's design): Rib 10 (inc. in next st., rib 4) 18 times, inc. in next st., rib to end (131 sts.).

Now change to No. 10 needles (No. 8 needles for man's design) and proceed in patt. on these 121 [126, 131] sts. until work matches fronts up to armhole shaping.

Shape Armholes by casting off 2 sts. at beg. of next 2 rows then dec. 1 st. at both ends of next and every alt. row until 111 [116, 121] sts. remain.



This casual coat is the perfect garment for wear over a jumper and skirt or a summer frock. See page 426 for the instructions.



Two perfect designs for the teenager. The instructions for the polo-neck sweater are given on page 419. The lumber jacket is on page 416.

Continue on these sts. until work matches fronts up to shoulder shaping. Cast off all across.

Sleeves. Using No. 12 needles and 4-ply wool (No. 10 needles and double knitting wool for the man's design) cast on 56 [60, 64] sts.

Work in k.1, p.1 rib for 3 ins.

Now work inc. rows as follows—

Inc. row for 34-in bust size (40-in. chest man's design): Rib 6, (inc. in next st., rib 4) 10 times (66 sts.).

Inc. row for 36-in. bust size (42-in. chest man's design): Rib 5, (inc. in next st., rib 4) 11 times (71 sts.).

Inc. row for 38-in. bust size (44-in. chest, man's design): Rib 4, (inc. in next st., rib 4) 12 times (76 sts.).

Change to No. 10 needles (No. 8 needles for man's design) and proceed in patt., increasing 1 st. at both ends of 3rd and every following 7th row (3rd and every following 5th row for man's design) until there are 102 [107, 112] sts.

Continue on these 6 sts. until work measures 18 ins. (18½ ins. for man's design). The length of sleeve may be adjusted at this point, making it longer or shorter as required.

Shape Drop Shoulder Top of the Sleeve. Cast off 2 sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of next and every alt. row until 92 [97, 102] sts. remain.

Cast off 9 [9, 10] sts. at the beg. of the next 8 rows. Cast off.

Collar. Using a back-stitch seam join cast-off sts. on the shoulders at the front to the same number of sts. along the cast-off edge of the back.

With the right side of the work facing, using No. 12 needles and 4-ply wool, (No. 10 needles and double knitting for man's design) k. up 93 [93, 93] sts. round neck. Proceed as follows—

1st row: K.1, k.b.1, k.1, * p.1, k.1; rep. from * to last 4 sts., p.1, k.1, k.b.1, k.1.

2nd row: K.1, p.b.1, k.1, * k.1, p.1; rep. from * to last 4 sts., k.2, p.b.1, k.1.

Rep. these 2 rows until work measures 2½ ins. (2¾ ins. for man's design).

Change to No. 10 needles (8 needles for man's design) and continue as before until work measures 3½ ins. (4 ins. for man's design), from beg.

Cast off loosely in rib.

To Complete the Lumber Jacket. Omitting ribbing press all pieces of work lightly on wrong side using a warm iron and damp cloth.

Using a back-stitch seam join side and sleeve seams up to ribbing and stitch sleeves into position, matching decreases on sleeve top and armhole shaping.

Using flat seam join ribbing at welt and cuffs.

Neatly stitch zip-fastener into front opening. Press all seams.

LUMBER JACKET FOR A MAN

A double knitting wool is ideal for this garment. The basic design is given in stocking stitch (597), but it may be worked in a simple rib pattern or, the body may be worked in stocking stitch up to the armhole shaping, with the yoke at the front and back in rib. Three stitches are worked in rib up the edges of the fronts and the jacket is fastened with a zip-fastener. Zip-fasteners are also used on the pocket tops.

The basic design is given in three sizes to fit a 38- [40-, 42-] in. chest and has an all-over length of 23 [23½, 23½] ins.

You will need approximately 20 [22, 24] oz. of double knitting, 2 No. 10 and 2 No. 8 knitting needles, one 18-in. open end zip-fastener and two 4-in. closed end zip-fasteners.

The figures in square brackets apply to the 40- and 42-in. sizes respectively.

Commence with the Pocket. Using No. 10 needles cast on 29 sts.

Work in st. st. for 5 ins. Cast off.

Work another pocket in the same way.



Right Front. Using No. 10 needles cast on 54 [58, 62] sts.

Work in k.1, p.1 rib with a k. st. running up the outside edge throughout as follows—1st row: K.2, * p.1, k.1; rep. from * to end.

2nd row: * P.1, k.1; rep. from * to end. Rep. these 2 rows 13 times more then rep. the 1st row.

Next Row: Inc. to 59 [63, 67] sts. as follows—

P.1, (inc. in next st., rib 11) 4 times, inc. in next st., rib to end.

Change to the No. 8 needles and proceed in st. st. with a 3 st. rib border as follows—

1st row: K.2, p.1, k. to end.

2nd row: P. to last 3 sts., k.1, p.1, k.1.

Rep. these 2 rows 13 times more, (28 rows in all).

Now work the pocket slits. This is done on the next 2 rows as follows—

Next row: Work across 11 [13, 15] sts., cast off 27, work to end.

Next row: Work to cast-off sts., cast on 27, work to end.

Keeping the 3-st. rib border correct throughout, continue on 59 [63, 67] sts. until the work measures 14½ ins. from the cast-on edge, finishing so that the wrong side of the work will be facing when working the next row.

Still keeping the 3-st. rib border correct, shape the armhole by casting off 6 [8, 10] sts. at the beg. of the next row, then dec. 1 st. at armhole edge on every row until 46 [48, 50] sts. remain.

Continue on these sts. until the work measures 18 ins. from the cast-on edge, finishing at the front edge.

Shape the Neck by casting off 5 sts. at the beg. of the next row then dec. 1 st. at the neck edge on every alt. row until 30 [32, 34] sts. remain.

Continue on these sts. until work measures 8½ [8¾, 9] ins., from the cast-off sts. at the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder. This is done by casting off 10 sts. at the beg. of the next and the following alt. row, thus leaving 10 [12, 14] sts. on the needle.

Work 1 row across these stitches.

Cast off.

The left front is worked to match the right front, reversing all shapings, the first 2 rows of the ribbing, placing the k. st. at the opposite end of the needle, being as follows—

1st row: * K.1, p.1; rep. from * to last 2 sts., k.2.

2nd row: * K.1, p.1; rep. from * to end.

Back. Using No. 10 needles, cast on 106 [110, 114] sts.

Work in k.1, p.1 rib to match the fronts for 27 rows.

Next Row (the 28th row): Inc. to 118 [122, 126] sts. as follows—

Rib 3 [5, 7], (inc. in next st., rib 8) 11 times, inc. in next st., rib to end.

Now change to No. 8 needles and proceed in st. st. until the work matches the fronts up to the armhole shaping.

Shape the Armholes by casting off 6 [7, 9] sts. at the beg. of the next 2 rows, then dec. 1 stitch at both ends of every row until 92 [96, 100] sts. remain.

Continue on these sts. until the work matches the fronts up to the shoulder shaping.

Shape the Shoulders as follows—

1st to 4th rows: Cast off 10 sts. Work to end.

5th and 6th rows: Cast off 10 [12, 14] sts. Work to end.

Cast off remaining sts.

Sleeves. Using No. 10 needles cast on 48 [52, 56] sts.

Work in k.1, p.1 rib for 27 rows.

Next row: Inc. to 55 [59, 63] sts. as follows—

Rib 2 [4, 6], (inc. in next st. rib 6) 6 times, inc. in next st., rib to end.

Change to the No. 8 needles and work in st. st. increasing 1 st. at both ends of the 3rd and every following 6th row until there are 91 [95, 99] sts. on the needle. Continue on these 91 [95, 99] sts. until the work measures 19 ins. from the cast-on edge. You can adjust the length of the sleeve at this point, making it slightly longer or shorter as required.

Shape the Top. This is done by casting

off 2 sts. at the beg. of every row until 11 [15, 19] sts. remain.

Cast off these 11 [15, 19] sts.

The Collar. Using No. 8 needles cast on 107 [111, 115] sts.

Proceed on these sts. in rib pattern as follows—

1st row: K.1, p.2 tog., * k.1, p.1; rep. from * to last 4 sts., k.1, p.2 tog., k.1. **2nd row:** K.2, * p.1, k.1; rep. from * to last st., k.1.

3rd row: K.1, k.2 tog., * p.1, k.1; rep. from * to last 4 sts., p.1, k.2 tog., k.1. **4th row:** * K.1, p.1; rep. from * to last st., k.1.

Rep these 4 rows until there are 79 [83, 87] sts. on the needle.

Cast off in rib.

To Complete the Lumber Jacket. Block and press each piece of work on the wrong side using a warm iron and damp cloth.

Stitch the 4-in. zip-fasteners into the pocket openings. Stitch pockets into position on the wrong side of the work so that they lie $\frac{1}{4}$ in. above the zip-fastener. The pockets are stitched all round the four sides, thus forming a bag pocket in the lumber jacket.

Using a back-stitch seam, omitting the ribbing join the shoulder, side and sleeve seams and stitch sleeves into position.

Using a flat seam join ribbing and stitch the collar into position, placing the shaped edge of the collar to the neck edge of the lumber jacket.

Stitch the open-end zip-fastener into the front opening and then give a final press to all seams.

PULLOVERS

Pullovers, sometimes called slip overs, are loose fitting garments with ribbed welts for the waistband, armbands and neckbands.

CHILD'S PULLOVER

Here is a simple pullover for the older boy or girl, it has a "V" or round neck and is worked in ribbing and stocking

stitch (598). Instructions are for a chest measurement of 28 [30, 32] ins. with an all-over length of 17 [18, 19] ins.

You will need 6 [7, 7] oz. of 3-ply Fingering, 2 No. 12, 2 No. 10 and 4 No. 12 needles with points at both ends.

The figures in square brackets refer to the 30- and 32-in. sizes respectively.

Commence at the lower edge of the front by casting on 96 [104, 112] sts. using No. 12 needles.

Work in k.1, p.1 rib for 2½ ins.

Next Row: Inc. to 105 [113, 121] sts. as follows—

Rib 4 [8, 12], (inc. in next st., rib 10) 8 times, inc. in next st., rib to end.

Using the No. 10 needles proceed in st. st. until 11 [11½, 12] ins. have been completed from the cast-on edge, finishing so that the right side of the work will be facing when working the next row.

Shape the Armholes and work the "V" Neck Shaping. Commence the armhole shaping by casting off 5 [6, 7] sts. at the beg. of the next 2 rows.

Now divide the stitches for the neck by working the next row as follows—

K.2 tog., k.45 [48, 51], cast off the next st. (the centre st.), k. to the last 2 sts., k.2 tog. You will now have 2 groups of 46 [49, 52] sts. at each side of the centre cast-off st.

Proceed on each of these groups as follows—

Work 2 tog. at the armhole edge on every row until 7 [8, 8] dec. in all have been worked at the armhole edge.

Commence shaping the "V" neck at the same time as you are working these armhole edge decreases, by working 2 tog. at the neck edge on the 2nd and every following 4th row.

When the armhole shaping is completed, still continue working 2 tog. at the neck edge as before on every following 4th row from the previous dec. until there are 27 [29, 31] sts. on the needle.

Continue on these sts. until the work

measures 6 [6½, 7] ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 9 [9, 10] sts. at the beg. of the next and the following alt. row, then cast off the remaining sts.

Back. Work exactly the same as the front until the armhole shaping is reached.

Shape the Armholes on the back by casting off 5 [6, 7] sts. at the beg. of the next 2 rows, then work 2 tog. at both ends of every row until there are 81 [85, 91] sts. on the needle. Continue on these sts. until the work matches the front up to the shoulder shaping.

Shape the Shoulders on the back by casting off 9 [9, 10] sts. at the beg. of the next 4 rows, then 9 [11, 11] sts. at the beg. of the next 2 rows.

Cast off remaining sts.

The Sleeves. Cast on 50 [52, 54] sts. on No. 12 needles and work in k.1, p.1 rib for 2½ ins.

Inc. to 55 [57, 59] sts. on the next row as follows—

Rib 3 [4, 5], (inc. in the next st., rib 10) 4 times, inc. in the next st., rib to the end of the row.

Using No. 10 needles proceed in st. st. increasing 1 st. at both ends of 5th and every following 7th [6th, 6th] row until there are 81 [89, 97] sts. on the needle.

Continue working on these 81 [89, 97] sts. until 13½ [15, 16½] ins. have been completed from the cast-on edge.

Top Shaping of the Sleeve. Cast off 2 [2, 3] sts. at the beg. of the next 6 rows. Work 2 sts. tog. at both ends of every alt. row until there are 39 [45, 43] sts. on the needle. Now work 2 sts. tog. on every row until there are 25 [27, 29] sts. on the needle.

Complete the top shaping by casting off 4 [4, 5] sts. at the beg. of the next 4 rows. Cast off.

Neckband. Before commencing the neckband, back-stitch the shoulders of the back and front together.

Using a set of No. 12 needles, k. up 134 [142, 152] sts. round the neck. Working 2 tog. at each side of the st. at the centre front of "V" on every round.

Work 8 rounds in k.1, p.1 rib.

Cast off loosely in rib.

To Complete the Pull-over. Block and press each piece of work on the wrong side using a warm iron and damp cloth.

Using a back stitch seam join side and sleeve seams, omitting the ribbed portions, and stitch sleeves into position.

Using a flat seam join the ribbed portions together, then give a final press to all seams.

MAN'S PULLOVER (Sleeveless)

This basic design will fit a 38- [40-, 42-] in. chest with an all-over length of 21½ [22, 22½] ins.

The pullover is knitted from 6 [7, 7] oz. of 3-ply Fingering on 2 No. 11 and 2 No. 9 needles.

You will also need 4 No. 11 needles for the neckband.

The figures in square brackets refer to the 40- and 42-in. chest respectively.

Commence at the lower edge, using No. 11 needles.

Cast on 121 [128, 135] sts.

Work in k.1, p.1 rib for 3½ ins.

Next Row: Inc. to 134 [141, 148] sts.

as follows—

Rib 5 [9, 13] (inc. in the next st., rib 9) 1½ times, inc. in the next st., rib to last st., inc. in last st.



Body of the Garment. Change to the No. 9 needles and proceed in st. st. until the work measures 12½ ins. from the cast-on edge.

Division for the "V" Neck. On the next row work across 67 [70, 74] sts., cast off 1 st. for the middle size only, work to the end.

Commence the neck shaping by working on the first group of 67 [70, 74] sts., working 2 tog. at the neck edge on the next and every following 4th row until the work measures 13½ ins. from cast-on edge, finishing at outside edge.

Shape the Armhole. Continue to dec. at the neck edge on every 4th row from the previous dec. as before, at the same time shape the armhole by casting off 8 [8, 8] sts. at the beg. of the next row, then work 2 tog. at the armhole edge on the next and every alt. row until 9 [10, 11] dec. in all have been worked at the armhole edge. This completes the armhole shaping.

Continue to dec. at the neck edge only on every 4th row from the previous dec.

as before until there are 33 [36, 39] sts.

Continue on these 33 [36, 39] sts. until the work measures $8\frac{1}{2}$ [$8\frac{1}{2}$, 9] ins. from the cast-off sts. at the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 11 [12, 13] sts. at the beg. of the next and every alt. row until all sts. are cast off.

Rejoin the wool to the remaining group of 67 [70, 74] sts. and complete to match the other half of the front.

Back. Work exactly the same as the front until the division for the neck is reached.

Continue on these 134 [141, 148] sts. until the work measures same as the front up to the armhole shaping.

Shape the Armholes at the back by casting off 8 [8, 8] sts. at the beg. of the next 2 rows, then work 2 tog. at both ends of the next and every alt. row until there are 100 [105, 110] sts. on the needle.

Continue on these sts. until the work matches the front up to the shoulder shaping.

Shape the Shoulders on the back by casting off 11 [12, 13] sts. at the beg. of the next 6 rows, then cast off the remaining sts.

Neckband. Using a back-stitch seam join the shoulders of the back and front together.

Now work the neckband as follows—

Using the 4 No. 11 needles, with the right side of the work facing k. up 168 [172, 176] sts. round the neck, knitting up 1 st. at the centre of the "V". Mark this st. with a length of coloured wool.

Now proceed in rounds of k.1, p.1 rib, decreasing 1 st. at each side of the marked st. at the centre front on every round for 1 in. Cast off in rib.

The Armbands. Using 2 No. 11 needles and with the right side of the work facing k. up 154 [158, 162] sts. round the

armhole. Work in k.1, p.1 rib for 1 in. Cast off in rib.

To Complete the Pullover. Block and press the work on the wrong side, using a warm iron and damp cloth.

Using a back-stitch seam, omitting the ribbing, join the side seams.

Using a flat seam, join ribbing at lower edge of front and at ends of armbands. Press all seams.

Round Neck. If you prefer a round neck model, work the front exactly as the back of the "V" neck model until the armhole shaping is completed and there are 100 [105, 110] sts. on the needle.

Continue on these 100 [105, 110] sts. until the work measures $3\frac{1}{2}$ ins. from the cast-off sts. at the beg. of the armhole shaping.

Shape the Neck. On the next row work across 41 [44, 47] sts., cast off 18 [17, 16], work to the end.

Now proceed on each group of 41 [44, 47] sts., working 2 tog. at the neck edge on the next and every alt. row until there are 33 [36, 39] sts. on the needle.

Continue on these 33 [36, 39] sts. until the work measures $8\frac{1}{2}$ [$8\frac{1}{2}$, 9] ins. from the cast-off sts. at the beg. of the armhole shaping, finishing at the armhole edge.

Shape the shoulder as on the "V" neck model.

The back and armbands are worked exactly the same as on the "V" neck model.

Using a back-stitch seam join the shoulders of the back and front together.

The Neckband. Using the set of 4 No. 11 needles, with the right side of the work facing k. up 152 [154, 156] sts. round the neck and work in rounds of k.1, p.1 rib for 1 in. Cast off in rib.

To Complete the Pullover. Make up in the same way as the "V" neck model

SOCKS AND STOCKINGS

MAN'S SOCKS

The basic design (599) for socks has a dutch heel and a flat toe. The socks are worked on 4 No. 12 needles and you will need 4 oz. of 4-ply wool for a pair of socks with a foot length 10, 10½ or 11 ins.

Using the 4 needles cast on 72 sts., 24 on each of 3 needles.

Work in rounds of k.2, p.2 rib for 4 ins.

Now, purling the last st. on every round to mark a "seam" up the centre back of the sock, proceed in rounds of stocking stitch, i.e. knitting every round, for 2½ ins.

The Leg Shaping. This is done by working decreases at each side of the seam stitch on the next and every 6th round until 5 sets of decreases have been worked and there are 62 sts. on the needle.

The first dec. on the next round, is worked as follows—

K.2 tog., k. to last 3 sts., k.2 tog. through the back of loop, p.1.

Work 5 rounds in st. st. keeping seam st. up centre back.

By repeating these 6 rounds 4 times more you will have completed the shaping and there will be 62 sts. on the needles.

Continue working in rounds without further shaping until the work measures 11 ins. from the cast-on edge.

Divide the stitches for the Heel and Instep.

Next round: K.15, now sl. the last 16 sts. of the round on to the other end of the same needle, thus giving 31

sts. on the needle, which are used for the heel.

Divide the remaining sts. on to 2 needles and leave for the instep.

The Heel is worked on 2 needles, in rows instead of rounds.

First Row: Sl. 1 purlwise, p. to the end. **Second Row:** Sl. 1 knitwise, k. to the end Rep. these 2 rows 15 times more, then rep. the first row (33 rows).

Turn the Heel. This is done by a series of decreases that are worked as follows—

1st row: K.20, sl.1, k.1, p.s.s.o., turn.

2nd row: P.10, p.2 tog., turn.

3rd row: K.10, sl.1, k.1, p.s.s.o., turn.

Rep. the 2nd and 3rd rows 8 times more then rep. the 2nd row once.

To Complete the Heel. On the next row k.6 (5 sts. remain unworked on the left hand needle). Now slip all the instep stitches on to one needle.



Using the spare needle, k. the 5 remaining heel sts., k. up 17 sts. along the side of the heel.

Using the second needle k. across the instep sts.

Using a third needle k. up 17 sts. along the other side of the heel then k. across 6 heel sts. (76 sts. in round).

The remaining rounds are all worked in st. st., omitting the p. st. that formed the back seam on the leg of the sock.

Instep Shaping. This is worked as follows—1st round: K.

2nd round: 1st needle—K. to last 3 sts., k.2 tog., k.1. 2nd needle—K. 3rd needle—K.1, k.2 tog. t.b.l., k. to end.

Repeat these 2 rounds until there are 62 sts. in all on 3 needles.

Continue in rounds on these sts. until the work measures $6\frac{1}{2}$ ins. for a 10-in. foot, $6\frac{3}{4}$ ins. for a $10\frac{1}{2}$ -in. foot, $7\frac{1}{4}$ ins. for the 11-in. foot, measured from the point where the sts. were knitted up along the side of the heel.

The length of the foot can of course be adjusted at this point to suit individual requirements.

Shape the Toe. This is done by a series of graded decreases and is worked as follows—

1st round: 1st needle—K. to last 3 sts., k.2 tog., k.1. 2nd needle—K.1, k.2 tog. t.b.l., k. to last 3 sts., k.2 tog. k.1 3rd needle—K.1, k.2 tog. t.b.l., k. to end.

2nd round: K.

Repeat these 2 rounds until 26 sts. remain on the needles.

To prepare the toe stitches for grafting, k. the sts. from the first needle on to the end of the 3rd needle, now graft the 2 sets of sts. tog., or if preferred, cast off the sts. from 2 needles tog.

Press sock lightly on the wrong side using a warm iron and damp cloth.

MAN'S STOCKINGS

The basic design (600) for man's stockings is worked in double knitting, 9 oz. will be required and 4 No. 11 needles. The measurement to the base of the heel with the top turned down is 21 ins. and alternative foot sizes are given to fit 10-, $10\frac{1}{2}$ - or 11-in. foot.

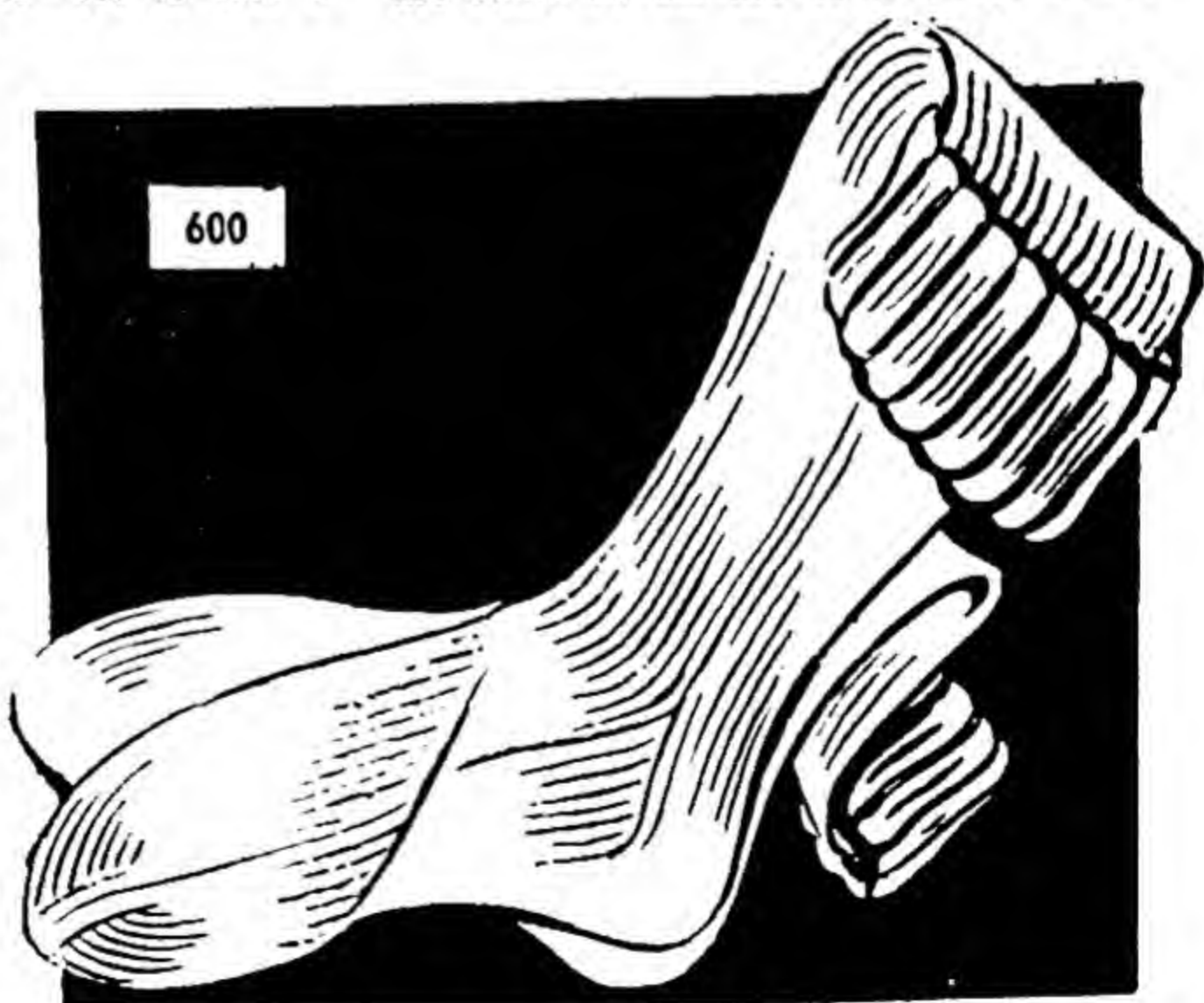
Cast on 72 sts., 24 on each of 3 needles.

Work in rounds of k.2, p.2 rib for 8 ins.

Fancy Tops can be worked on to the stockings (601) by introducing a Fancy Cable Twist or a Basket Pattern into the ribbed top. To do this work 4 rows in k.1, p.1 rib, work the pattern over the next 3 ins., then continue in k.1, p.1 rib until 8 ins. in all from the cast-on edge have been completed.

Now work in rounds of st. st., working the seam st. as on the man's sock, on the last st. on every round, for $4\frac{1}{2}$ ins.

The Leg Shaping is worked exactly the same as on the socks; rep. the 6





rounds given for the sock shaping until there are 60 sts. on the needles.

Continue in rounds on these 60 sts. for 4 ins., thus bringing you to the point where the sts. are divided for the heel.

Work the Heel as follows—

Next Round: K.14, then slip the last 15 sts. of the round on to the other end of the same needle, thus giving you 29 sts. for the heel.

Divide the remaining sts. on to 2 needles and leave for the instep.

The heel is worked in rows on 2 needles exactly the same as the sock, repeating the first 2 rows of the heel 15 times, then repeating the first row once (31 rows).

Turn the Heel as follows—

1st row: K.18, sl.1, k.1, p.s.s.o., turn.

2nd row: P.8, p.2 tog., turn.

3rd row: K.8, sl.1, k.1, p.s.s.o., turn.

Rep. the 2nd and 3rd rows 8 times, then rep. the 2nd row once.

Next row: K.5, thus completing the heel, leaving 4 sts. remaining not worked on the left hand needle.

M*

Slip all the instep sts. on to one needle.

Now, using the spare needle, k. the 4 heel sts., then k. up 16 sts. along the side of the heel.

Using the 2nd needle k. across instep sts.

Using the 3rd needle k. up 16 sts. along the side of the heel, then k. the remaining 5 heel sts.

You will now have 72 sts. on the needles and the work is continued in rounds.

To Shape the Instep, proceed as follows—

1st round: K.

2nd round: 1st needle: K. to last 3 sts., k.2 tog., k.1. 2nd

needle: K. all across. 3rd needle: K.1, k.2 tog. t.b.l., k. to end.

Rep. these 2 rounds until there are 58 sts. on the needle.

Continue in rounds on these 58 sts. until the work measures $5\frac{1}{2}$ ins. for a 10-in. foot, 6 ins. for a $10\frac{1}{2}$ -in. foot, $6\frac{1}{2}$ ins. for a 11-in. foot, measured from where the sts. were knitted up along the side of the heel.

The length of the foot can be adjusted at this point to suit individual requirements.

To prepare the sts. for shaping the toe, sl. the 1st st. of the 2nd needle on to the end of the 1st needle and the last st. on 2nd needle on to the beg. of the 3rd needle.

Shape the Toe as follows—

1st round: 1st needle: K. to last 3 sts., k.2 tog., k.1. 2nd needle: K.1, k.2 tog. t.b.l., k. to last 3 sts., k.2 tog., k.1. 3rd needle: K.1, k.2 tog.t.b.l., k. to end.

2nd and 3rd rounds: K.

Rep. these 3 rounds until there are 26 sts. on the needle.

To Complete the Toe. K. the sts. from the 1st needle on to the end of the 3rd needle, then graft the 2 sets of sts. tog., or cast off the sts. knitting from 2 needles tog. all across the row.

Press the stocking on the wrong side using a warm iron and damp cloth.

RIBBED PATTERN

The basic patterns for both socks and the stockings can be varied by working the leg in a simple rib pattern. The ribbing is carried down front of foot, worked on the instep stitches, the toe is worked in stocking stitch.

SUITS

Knitted suits are a combination of a coat of the loose type for more formal wear, cardigan type for more casual wear, and a plain or pleated, matching or contrasting skirt.

The pleated skirt with the loose type of coat and a plain skirt with the cardigan type of coat are smarter but this of course must be left to the individual taste.



CARDIGAN SUIT

For the plain suit for casual occasions a cardigan with the medium "V" buttoning (see page 323) is suggested. Instead of working the front band in the ordinary way, you can work it with a collar as follows—

Commence at the lower edge of the right front band.

Cast on 13 sts. and work as the front band (page 325) until 9 buttonholes have been worked.

Work 4 rows after the last buttonhole, thus finishing at the front edge.

Keeping the ribbing correct, inc. 1 st. at the front edge on the next and every following 4th row until there are 30 sts. on the needle.

Continue on these 30 sts. until a length has been worked sufficient to reach the same point at the top of the left front "V" neck shaping, from the point where the increases were finished on the right front of the collar.

Now dec. 1 st. at the same edge as increases were worked, on next and every following 4th row, until 13 sts. remain.

Omitting buttonholes continue on these sts. to match the right front band.

Cast off in rib.

Make up in exactly the same way as the cardigan (page 325).

PLAIN SKIRT (602)

This is knitted in two pieces (a front and a back), the flared shapings being formed by graduated decreases in the stocking stitch fabric of the skirt.

The instructions are for a skirt to fit a 36-in. hip, 30 ins. in length.

You will need 2 No. 12 needles and approximately 12 oz. of 3-ply Fingering. One 7-in. zip-fastener, a length of petersham for the band and two hooks and eyes.

Commencing at the lower edge of the front and using double wool, cast on 228 sts.

Break off one length of wool and work the remainder of the front in single wool.

Work 32 rows in st. st. This brings you to the commencement of—

The Shapings. Next row: K.23, (k.2 tog., k.26, k.2 tog., k.46) twice, k.2 tog., k.26, k.2 tog., k.23.

Work 13 rows in st. st.

Next row: K.23, (k.2 tog., k.24, k.2 tog., k.46) twice, k.2 tog., k.24, k.2 tog., k.23. Work 13 rows in st. st.

Continue to work the decreases in this manner on the next and every following 14th row until the row "K.23, (k.2 tog., k.2, k.2 tog., k.46) twice, k.2 tog., k.2, k.2 tog., k.23" has been worked.

Work 13 rows in st. st.

Next row: K.23, [(k.2 tog.) twice, k.46] twice, (k.2 tog.) twice, k.23 (144 stitches on the needle).

Top Shaping. Work 13 rows in st. st.

Next Row: K.21, k.2 tog., (k.2, k.2 tog., k.42, k.2 tog.) twice, k.2, k.2 tog., k.21.

Now work 13 rows in st. st.

Next Row: K.20, k.2 tog., (k.2, k.2 tog., k.40, k.2 tog.) twice, k.2, k.2 tog., k.20. Work 13 rows in st. st.

Continue decreasing in this manner on the next and every following 14th row until there are 108 sts. on the needle. Cast off.

Work the back exactly the same as the front.

To Complete the Skirt. With the wrong side of the work facing block and press each piece on the wrong side using a warm iron and damp cloth.

Using a back-stitch seam join the side seams, leaving an opening of 7 ins. at the top of the left side.

Stitch the zip-fastener into the side opening.

Attach the hooks and eyes to each end of the petersham. Stitch petersham waistband into position on the wrong side of the work. Press all seams.

PLEATED SKIRT

If you are making a suit with a loose coat (see page 329), then a skirt with graduated pleats (603) will probably be more suitable.

The instructions are for a skirt to fit a 36-in. hip, 30 ins. in length.

For this type of skirt you will need approximately 12 oz. of 3-ply Fingering and 2 No. 12 needles.



One 7-in. zip-fastener, length of petersham and 2 hooks and eyes will also be required.

Commencing at the lower edge of the front, cast on 244 sts.

Proceed to work in st. st. with reverse st. st. graduated pleats as follows—

1st row: K.22, (p.17, k.44) 3 times, p.17, k.22.

2nd row: P.22, (k.17, p.44) 3 times, k.17, p.22.

Rep. these two rows 8 times more.

Shape the Flares. This is done by decreasing in the reverse st. st. pleats in the following manner—

Next row: K.22, (p.22 tog., p.13, p.2 tog., k.44) 3 times, p. 3 tog., p.13, p.2 tog., k.22. Keeping broad rib correct, work 19 rows.

Next row: K.22, (p.2 tog., p.11, p.2 tog., k.44) 3 times, p.2 tog., p.11, p.2 tog., k.22. Keeping broad rib correct work 19 rows.

Continue shaping the graduated pleats in reverse st. st. in this manner on the next and every 20th row until the row "P.22, (k.3, p.44) 3 times, k.3, p.22" has been worked.

Shape the Stocking Stitch Panels. Keeping the rib correct throughout, work 14 rows.

Now work the dec. on the st. st. panels as follows—

Next row: K.18, k.2 tog., k.2 (p.3, k.2, k.2 tog., k.36, k.2 tog., k.2) 3 times, p.3, k.2, k.2 tog., k.18.

Work 15 rows.

Next row: K.17, k.2 tog., k.2 (p.3, k.2, k.2 tog., k.34, k.2 tog., k.2) 3 times, p.3, k.2, k.2 tog., k.17. Work 15 rows.

Continue decreasing on the st. st. panels in this way on the next and every following 16th row until the row "K.9, k.2 tog., k.2, (p.3, k.2, k.2 tog., k.18, k.2 tog., k.2) 3 times, p.3, k.2, k.2 tog., k.9" has been worked.

Keeping rib correct work 1 row.

Cast off.

Back. Work exactly the same as the front. Finish the skirt as instructions for the plain skirt.

These skirts may be made longer by adding the extra length required at the lower edge before commencing any of the shapings.

Knitting in Rounds. To work the skirt in rounds on a circular needle, cast on double the number of stitches given for the front and work in rounds, thus every round will be knit in the plain skirt, i.e., stocking stitch. The panels of stocking stitch and reverse stocking stitch being kept correct while working in the round on the pleated skirt.

The bracketed portion will be worked 4 times on the plain skirt and 6 times on the pleated skirt.

To Make the Side Openings. When you reach a point 7 ins. from the top of the skirt, if you are using a round needle you will have to work in rows, turning the work at the end of each round at this point.

Skirt without a Side Opening. If this is preferred then continue to the top in rounds and stitch in a broad piece of elastic to fit the waist in place of petersham band and zip-fastener.

SWEATERS

A sweater is a much looser garment than a pullover. It is usually worked in heavy wool and has a high, round neck.

BASIC DESIGN

The instructions are for a 40- to 42-in. chest with an over-all length of 24 ins.

The design shown in (604) takes 17 oz. of double knitting and is worked on 2 No. 11 and 2 No. 8 knitting needles. You will also need 4 No. 11 needles for the neck.

Commence at lower edge of front by casting on 104 sts. on No. 11 needles.

Work in k.2, p.2, rib for $3\frac{1}{2}$ ins.

Change to No. 8 needles and proceed in st. st. until the front measures $21\frac{1}{2}$ ins. from the cast-on edge.

Shape the Neck. Next Row: Work across 44 sts., work the next 16 sts. on to a stitch-holder and leave for the present as these are used for the neckband, work to the end.

Proceed on each group of stitches, working 2 tog. at the neck edge on the next and every alt. row until 38 sts. remain.

Continue on these sts. until the work measures $23\frac{1}{2}$ ins. from the cast-on edge, finishing at the outside edge.

Shape the Shoulder by casting off 9 sts. at the beg. of the next and every alt. row until 11 sts. remain.

Work 1 row across these 11 sts. and then cast off.

Back. Work exactly the same as the front until the neck shaping is reached.

Continue on the 104 sts. until the work measures $23\frac{1}{2}$ ins. from the cast-on edge.

Shape the Shoulders by casting off 9 sts. at the beg. of the next 6 rows.

Now cast off 11 sts. at the beg. of the next 2 rows (28 sts. on the needle).

Slip these 28 sts. on to a stitch-holder and leave for the neckband.

The Sleeves. Using the No. 11 needles cast on 48 sts. and work in k.2, p.2 rib for 3 ins.

Next Row: Inc. to 51 sts. as follows—Rib 8, (inc. in next st., rib 15) twice, inc. in next st., rib to end.

Change to No. 8 needles and proceed in st. st., inc. 1 st. at both ends of 5th and every following 6th row until there are 83 sts. on the needle.

Continue on these 83 sts. until the work measures $18\frac{1}{2}$ ins.

The sleeve can be made longer or shorter at this point as required.

Shape the Top of the sleeve by casting off 12 sts. at the beg. of the next 6 rows, then cast-off last 11 sts.

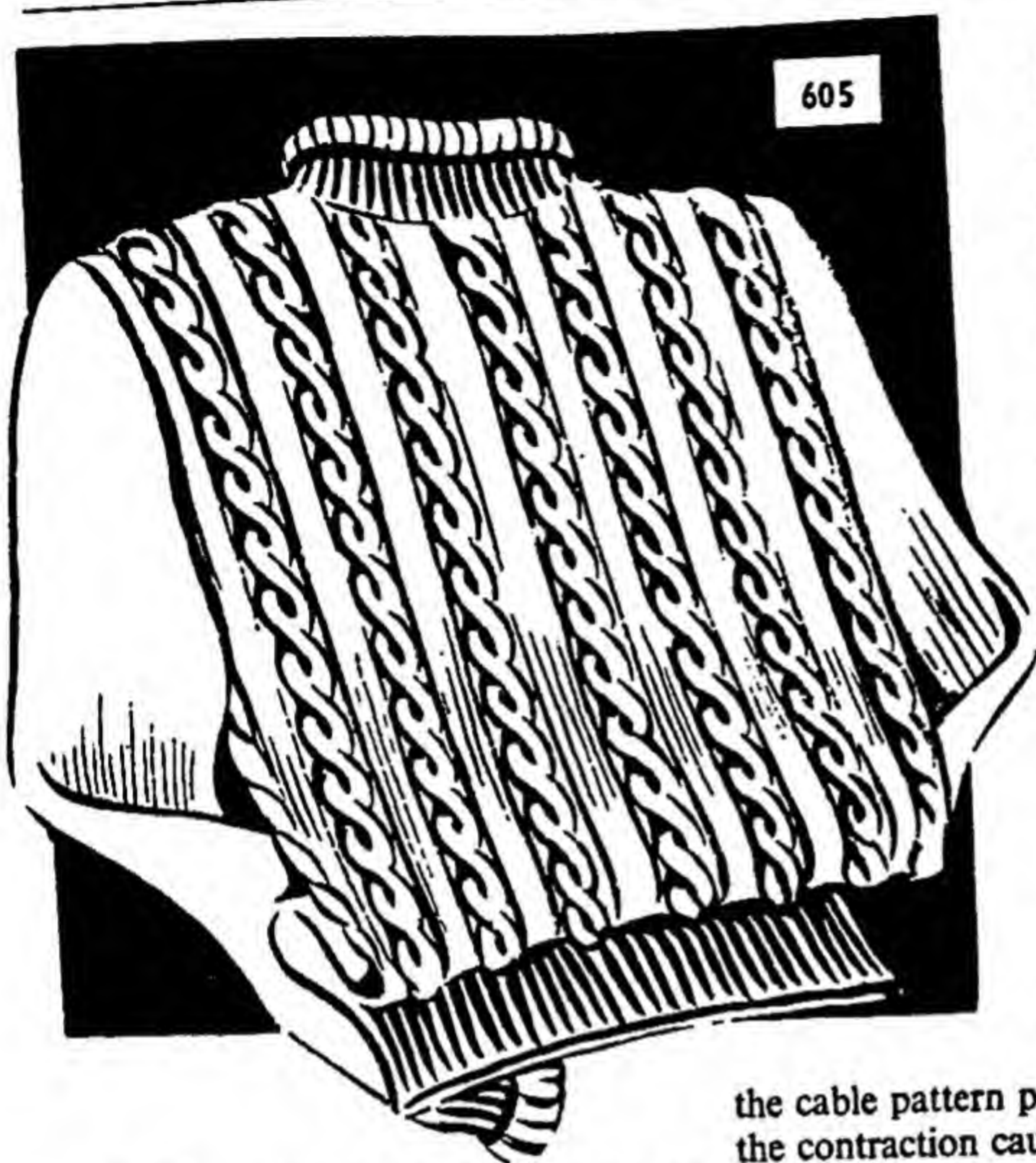
Using a back-stitch seam join the



shoulders of the back to the front. Now with the right side of the work facing, using No. 11 needles, k. up 100 sts. round the neck, including the 2 sets of sts. from the stitch-holders. Work in k.2, p.2 rib for 1 in.

Cast off very loosely in rib.

A really bold effect can be obtained on the neckband by using No. 13 needles in place of No. 11 needles and working with the wool double.



Polo-Neck. Work exactly the same as for the neckband but work the k.2, p.2 rib for 5½ ins. in place of 1 in.

To Complete the Sweater. Block and press the work on the wrong side using a warm iron and damp cloth.

Using a back-stitch seam join side seams from the top of the ribbing to 8½ ins. from the shoulder.

Omitting the ribbing and using a back-stitch seam, stitch sleeve seams and stitch sleeves into armholes.

Using a flat seam join ribbing.

RUGGED SWEATER

This type of sweater can be knitted from the above basic design by using a bold cable patterning in place of stocking stitch (605).

Use one size larger needles than those used for the basic sweater for the cable pattern part. This counteracts the contraction caused by the cable.

Here is a rugged cable pattern.

1st row: P.1, * k.6, p.2; rep. from * to last 7 sts., k.6, p.1.

2nd row: K.1, * p.6, k.2; rep. from * to last 7 sts., p.6, k.1.

3rd and 4th rows: As 1st and 2nd.

5th row: P.1, * k.6, p.2, c. 3 f., p.2; rep. from * to last 7 sts., k.6, p.1.

6th row: As 2nd row.

7th and 8th rows: As 1st and 2nd.

VESTS

WOMAN'S VEST

Vests are usually knitted in rib pattern. K.2, p.2 with a k.1, p.1 waistband forms a very good fabric, or you can work the vest in the same rib as that used for the knickers (page 350), but working the waistband in k.1, p.1 rib.

For a vest to fit a 33- to 35-in. bust, you will need approximately 5 oz. of vest wool, 2 No. 12 and 2 No. 10 knitting needles.

For a 36- to 38-in. bust, use No. 11 needles in place of No. 12 and No. 9 needles in place of No. 10 throughout.

Commencing at the lower edge, using No. 10 needles and double wool, cast on 116 sts.

Break off one length of wool and work remainder in single wool.

Work in k.2, p.2 rib for 13 ins.

Change to No. 12 needles and work in k.1, p.1 rib for 3 ins.

Change to No. 10 needles and proceed in k.2, p.2 rib until the work measures 22 ins. from the cast-on edge.

Shape the Armholes. This is done by casting off 9 sts. at the beg. of the next 2 rows, then working 2 sts. tog. at both ends of every row until 82 sts. remain, then every alt. row until 70 sts. remain.

Neck Shaping. Next Row: Rib 22, cast off 26, rib to end.

Working on each group of 22 sts. dec. 1 st. at the neck edge on every row until 15 sts. remain, then every alt. row until 13 sts. remain.

Continue on these 13 sts. until the work measures 8 ins. from the 9 sts. cast off at the beg. of the armhole shaping. Cast off.

Back. Work exactly as the front until the armhole shaping is completed and there are 70 sts. on the needle.

Continue in ribbing on these 70 sts. until the work measures 28 ins. from the cast-on edge.

Shape the Back of the Neck.

Next Row: Rib 21, cast off 28, rib to end. Proceed on each group of 21 sts., dec. 1 st. at the neck edge on every row until 13 sts. remain.

Continue on these sts. until the work

measures 8 ins. from the 9 sts. cast-off at the armhole shaping. Cast off.

To Complete the Vest. You can work a neckband and armbands in either 1 and 1 rib or with a picot edge.

Using a flat seam join the cast-off sts. at the top of the right shoulder.

Now, using No. 12 needles, k. up 166 sts. round the neck for a k.1, p.1 edge or 165 sts. for a picot edge.

Ribbed Neckband. Work 4 rows in k.1, p.1 rib and cast off in rib.

Picot Edge. P. 1 row.

Next Row: K.1, * w.f., k.2 tog.; rep. from * to end.

P. 1 row. Cast off loosely.

Join the left shoulder to match the right.

The Armbands. Using No. 12 needles k. up 134 sts. for a k.1, p.1 band and 133 sts. for a picot edge.

Work as instructions for neckband. Press lightly on the wrong side, using a warm iron and damp cloth.

If you have worked the picot edge, fold over at the row of holes and stitch down cast-off edge to knitted up edge on wrong side of work.

Using a flat seam join side seams. Press seams.

WAISTCOATS

The most suitable wool for waistcoats is a 4-ply Fingering. The basic design given here is for a chest measurement of 38 [40, 42], and the side seam up to the armhole is 9½ ins. It takes approximately 8 [8, 9] ozs. and is worked on No. 10 and No. 12 knitting needles.

The figures in square brackets refer to the 40- and 42-in. sizes respectively.

Commence at the lower edge of the right front.

Using No. 10 needles cast on 2 sts. P. 1 row.

Now proceed as follows—
1st row: Cast on 4, k. to last st., inc. in last st. 2nd row: P.

Rep. these 2 rows until there are 57 [57, 57] sts. on the needle.

Work 1 more inc. on the next row on the front edge only.

Cast on 4 sts. at the beg. of the next row for the 40- in. size and the next and the following alternate row for the 42- in. size (58 [62, 66] sts. on the needle).

Work 7 rows.

Now inc. 1 st. at side edge (opposite edge to shaped point) on next and every following 8th row until there are 64 [68, 72] sts. on the needle.

Continue on these sts. until the work measures 8 ins. along the side edge, finishing at the side edge.

Commence the "V"-Neck Shaping. Dec. 1 st. at the front edge on the next and every following 5th row until the work measures $9\frac{1}{2}$ ins. along the side edge.

Armhole Shaping. Still decreasing on every 5th row as before for the front slope, shape the armhole by casting off 7 [8, 9] sts. at the beg. of the next row, then dec. 1 st. at the armhole edge on the next and every alt. row until 7 decreases in all have been worked at the armhole edge.

The armhole shaping is now completed.

Continue to dec. at the front edge on every 5th row as before until there are 33 [36, 39] sts. on the needle.

Continue on these sts. until the work measures $8\frac{1}{2}$ [$8\frac{1}{2}$, 9] ins. from the cast-off sts. at the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 11 [12, 13] sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Work the second front to match, reversing all shapings.

Back. This is worked in k.1, p.1 rib throughout.

Using the No. 12 needles cast on 115 [121, 127] sts.

Work in k.1, p.1 rib for 3 ins.

Change to No. 10 needles and continue in rib, inc. 1 st. at both ends of next and every following 6th row until there are 131 [137, 143] sts. on the needle.

Continue on these sts. until the work matches the front up to the armhole shaping.

Shape the Armholes on the back by casting off 7 [8, 9] sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of the next and every alt. row until there are 103 [107, 111] sts. on the needle.

Continue on these 103 [107, 111] sts. until the work matches fronts up to the shoulder shaping.

Shape the Shoulders on the back by casting off 11 [12, 13] sts. at the beg. of the next 6 rows (37 [35, 33] sts. on the needle).

Cast off these sts.

The Armbands are worked in k.1, p.1 rib.

Using a back-stitch seam join the shoulders of the back and fronts together.

Using No. 12 needles k. up 128 [132, 136] sts. round the armhole.

Work in k.1, p.1 rib for 1 in.

Cast off in rib.

The Band that fits round the front is commenced at the centre back and is mitred at the pointed corners of the front.

Using No. 12 needles cast on 9 sts.

Proceed in k.1, p.1 rib as follows—

1st row: K.2, (p.1, k.1) 3 times, k.1.

2nd row: (K.1, p.1) 4 times, k.1.

Rep. these 2 rows until sufficient ribbing has been worked to fit from the centre back to the lower edge of the front point, finishing at the end of a second row of the rib pattern.

Now mitre the corner as follows—

1st row: Rib to last 2 sts., turn.

2nd and every alt. row: Rib to end.

3rd row: Rib to last 4 sts., turn.

5th row: Rib to last 6 sts., turn.

7th row: Rib to last 5 sts., turn.

9th row: Rib to last 3 sts., turn.

11th row: Rib to last st., turn.

12th row: Rib to end.

On the next row, rib all across, tightening the wool up between the turns.

Continue in rib until sufficient has been worked to reach the top of the point. Now work buttonholes evenly spaced along the front edge up to the "V" neck.

The Buttonhole Row: Rib 4, w.f., work 2 tog., rib to end.

When the buttonholes are completed continue in ribbing until sufficient has

been worked to reach the lower edge of the point on the second front.

Mitre the corner to match the mitred corner on the first front, then continue until sufficient ribbing has been completed to meet at the centre back.

Cast off in rib.

To Finish the Waistcoat. Block and press each piece of work on the wrong side using a warm iron and damp cloth, taking care not to stretch ribbed back.

Using a back-stitch seam join side seams up to armbands.

Using a flat seam join ends of armbands and stitch ribbed band all round waistcoat, joining at centre back.

Attach buttons to correspond with buttonholes.

Press all seams.

The front of the waistcoat can be knitted in any simple fabric pattern.

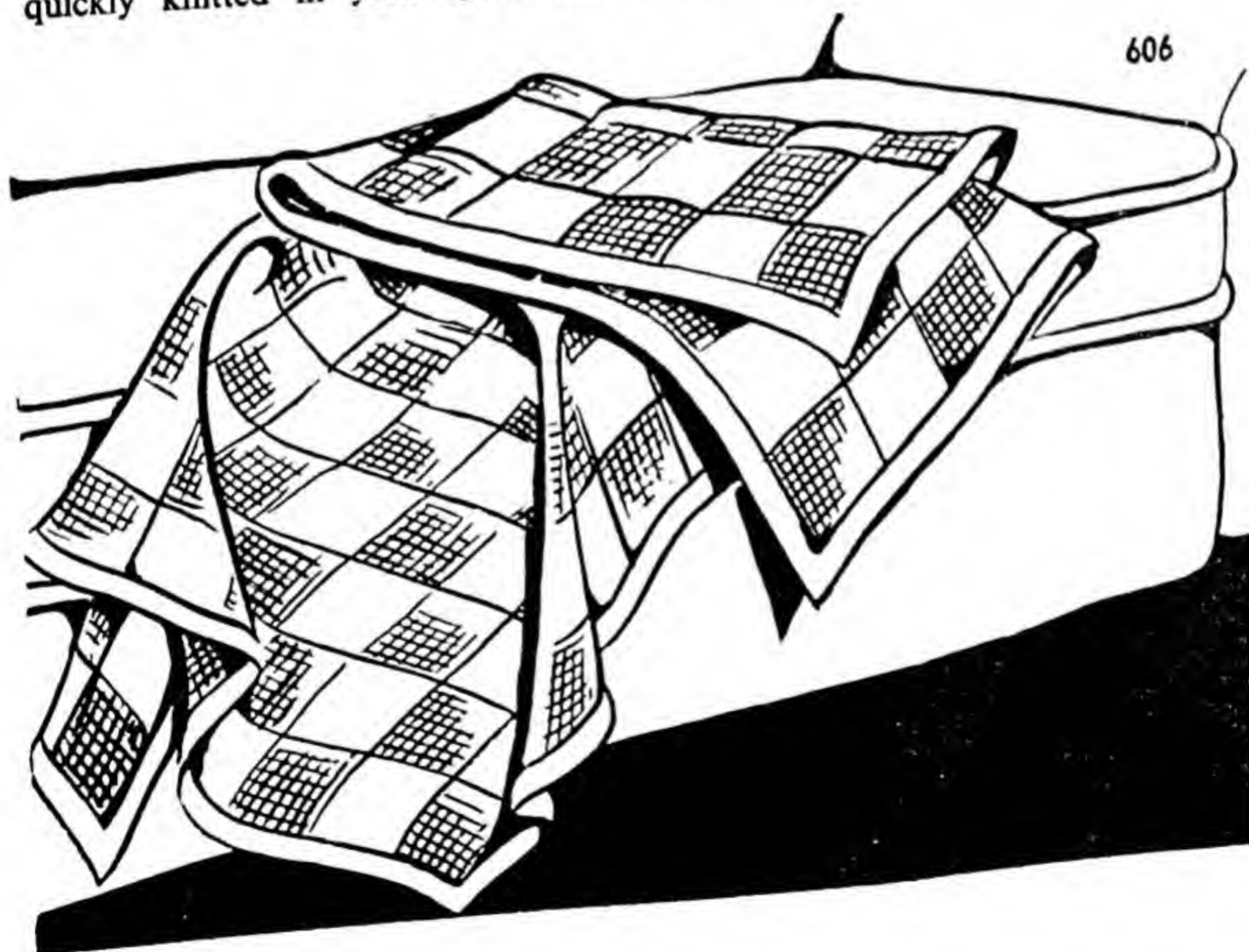
Pockets can be added if desired (see page 76).

Accessories

ONE of the questions knitters often ask is "How can I use up the odd balls of wool which accumulate in my workbasket?" There are a number of small items and accessories that form very attractive gifts for either your friends or local sales of work, that will utilize these odd left-overs and can be quickly knitted in your spare time.

Here are a few practical suggestions—Blankets made up of knitted squares; Cushions; Dolls' clothes; Hot water bottle covers; Shopping bags; Tea cosies.

Once you have mastered the craft of knitting you will be able to think of many other interesting novelties and ideas for yourself.



BLANKETS

The type of blanket given here (606) is knitted in squares, the squares being flat-seamed together when they are knitted, thus enabling you to make a blanket any size, for any bed from a baby's cot to a double divan. You can work out interesting colour schemes, even making attractive patternings in colour by building the squares into interesting geometric shapes.

The best thickness of wool to use is double knitting, working on No. 8 needles, as this will give you the right texture to stand up to wear and wash. In order to utilize other thicknesses of wool you can use 3 strands of 2-ply together, 2 strands of 3-ply together, or one strand of 4-ply and one strand

of 2-ply as these combinations will all knit up to a double knitting tension.

The best size for the squares is 4 ins. by 4 ins. Double knitting on No. 8 needles knits up at $5\frac{1}{2}$ sts. and $7\frac{1}{2}$ rows to the square in. This means that you will need 22 sts. and 30 rows for the 4 in. square.

K. 2 rows in garter stitch at the beg. and end of the square and work 2 sts. in g. st. along each edge.

You can vary the patternings on the squares as much as you like, as this makes a form of knitted patchwork.

When you have knitted sufficient squares to make a blanket the size you require, flat-seam the squares together and bind the edges with ribbon.

CUSHIONS

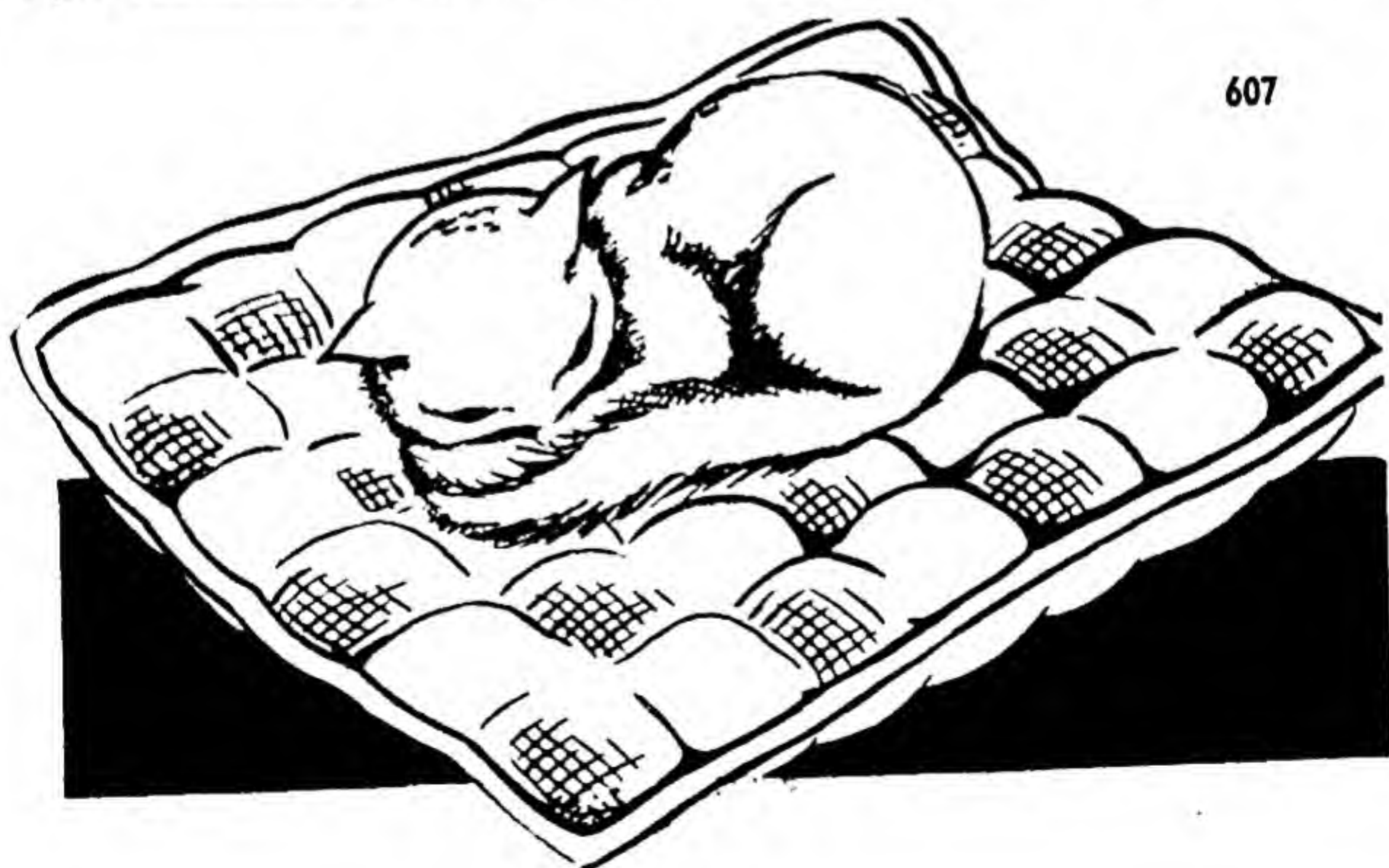
There are several ways in which you can utilize oddments of wool for knitting cushions.

CHEQUERED CUSHIONS

These are worked in patchwork squares on the same principle as blankets

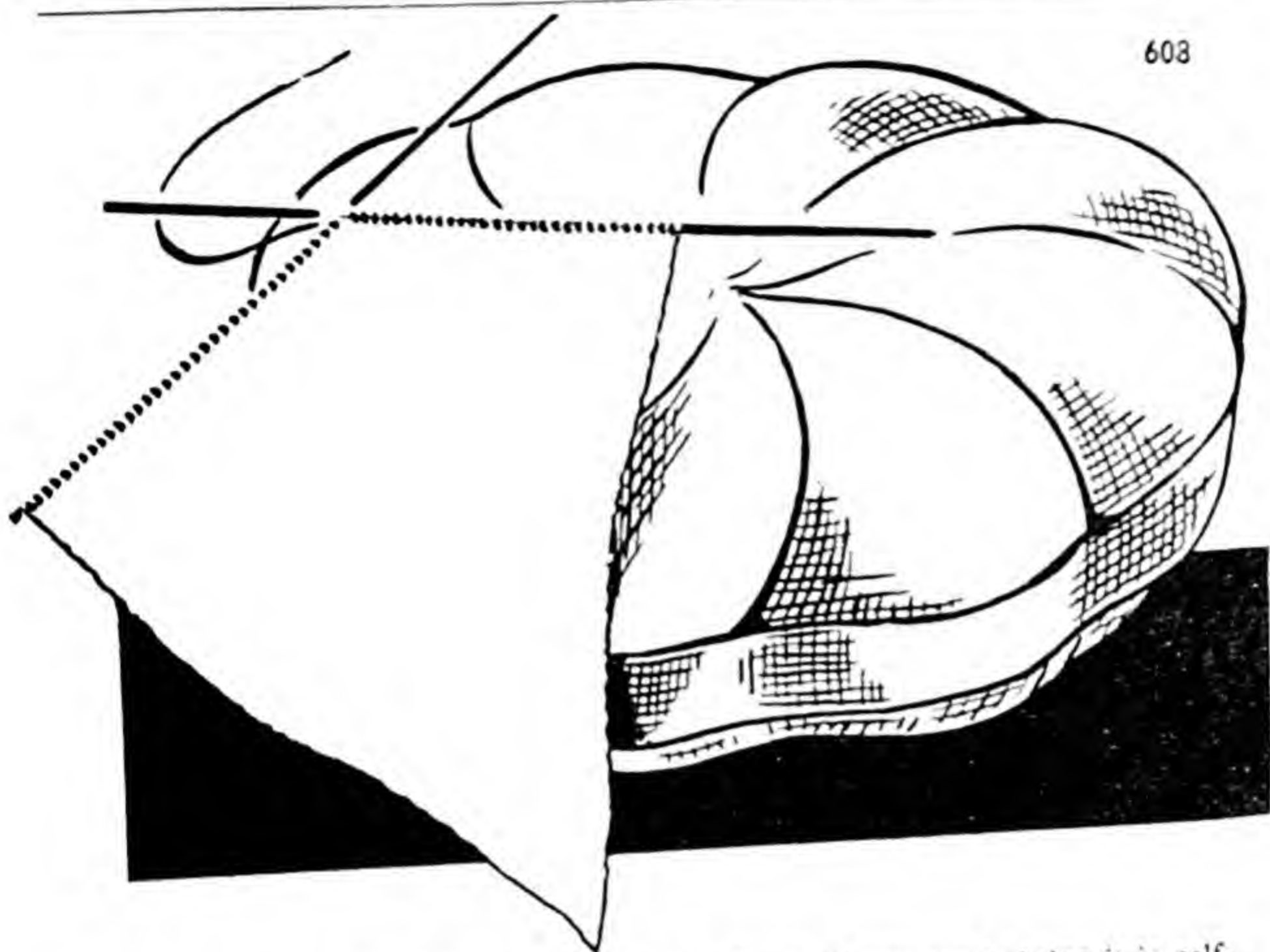
(607). Make 3-in. instead of 4-in. squares, 4-ply wool is the most suitable for cushions and this will enable you to use up your oddments of 4-ply and 2-ply, using the 2-ply double.

As cushions need a firm texture it is suggested that you work on No. 10



607

608



needles. The tension for 4-ply on No. 10 needles is 7 sts. and 9 rows to the square in. so you will need 21 sts. and 27 rows to form the squares.

Alternating light and dark squares to form an all-over check patterning is an interesting way to make these patchwork cushions, or as an alternative you can work the centre of the cushion in patchwork squares, working self-coloured borders with mitred corners in garter stitch or moss stitch.

Bordered Cushion. Let us presume you have knitted 16 squares, thus forming a centre 12 ins. square.

For the borders, using the same No. 10 needles, cast on 63 sts.

Work for 2 to $2\frac{1}{2}$ ins., inc. 1 st. at the beg. of every row, thus forming the diagonal line for the mitred corner.

Work 3 other pieces to match, flat-stitch the borders to the centre and flat-stitch the mitred corners together.

The back of the cushion can be knitted either in self-colour or to match

the front. If you are knitting it in self-colour and the completed front of the cushion is 16 ins. square, you will cast on 112 sts. and k. 144 rows.

CIRCULAR CUSHIONS

This type of cushion is worked by knitting segments made by a series of turns in the rows (608).

Cast on sufficient sts. for half the diameter of the finished cushion, thus if the cushion is to be 18 ins. in diameter and you are working in 4-ply wool on No. 10 needles you will cast on 63 sts.

To construct the section proceed as follows—

1st row: K.

2nd row: K. to last 2 sts., turn.

3rd row: K.

4th row: K. to last 4 sts., turn.

5th row: K.

6th row: K. to last 6 sts., turn.

7th row: K.

Continue in this manner, working 2 sts. less on each row, until 5 sts. remain, turn, k. across these 5 sts. then k. 4 rows

on all the 63 sts., thus completing one segment of the cushion.

Continue working in this manner until sufficient segments have been worked to form a complete circle.

Cast off, stitching the cast-off edge to the cast-on edge with a flat seam.

Make a second circle to match for the back of the cushion.

Now knit a strip, casting on 10 sts., sufficiently long to form a circle the same size as the cushion itself.

Join the ends of the strip to form a

circle for the edge of the cushion, then flat-stitch the back and front of the cushion on to this circle.

A useful tip is to stitch in a zip-fastener along one edge, thus enabling you to take off the cover from the cushion, for washing.

You may alternate the colours in each segment, or, if you wish, you can knit one segment in garter stitch and the next segment in stocking stitch, thus creating a pleasing fabric variation in the cushion cover itself.

DOLL'S CLOTHES

Dressing dolls is always good fun and is a delightful way of interesting children in knitting.

Measure the doll carefully and work out a basic pattern according to the type of wool, size of needle and tension you are working on.

The skirt can be a straight piece of knitting heavily decreased at the waist line, reducing the number of stitches to that required for the bodice. The sleeves can be knitted in with the bodice, and the neck opening simply a straight slit. The instructions given here are for a set of clothes to fit an 18-in. doll.

BERET

Using 3-ply wool and No. 10 needles cast on 81 sts.

Work in moss stitch for 3 rows.

Next row: [(K.1, p.1) twice, k. into front and back of next st., (p.1, k.1) twice, p. into front and back of next st.] 8 times, k.1, (97 sts.).

Work 3 rows in moss stitch.

Next row: (K.1, p.1) twice, [k. into front and back of next st., (k.1, p.1) twice, k.1, p. into front and back of next st., (p.1, k.1) twice, p.1] 7 times. K. into front and back of next st. (k.1, p.1) twice, k.1, p. into front and back of next st., p.1, k.1. (113 sts.).

Work 10 rows in moss st.

Next row: K.1, [p.3 tog., (k.1, p.1) 5 times, k.1] 8 times. (97 sts.)

Work 3 rows in moss stitch.

Next row: K.1, [p.3 tog., (k.1, p.1) 4 times, k.1] 8 times. (81 sts.).

Work 3 rows in moss stitch.

Next row: K.1, [p.3 tog., (k.1, p.1) 3 times, k.1], 8 times. (65 sts.).

Work 3 rows in moss stitch.

Next row: K.1, [p.3 tog., (k.1, p.1) twice, k.1] 8 times, (49 sts.).

Work 3 rows in moss stitch.

Next row: K.1, [p.3 tog., k.1, p.1, k.1.] 8 times. (33 sts.).

Work 3 rows in moss stitch.

Next row: K.1, [p.3 tog., k.1] 8 times. (17 sts.).

Work 3 rows in moss stitch.

Next row: K.1, (k.2 tog.) 8 times. (9 sts.).

If the beret is too big for the doll's head, draw up the edge with the double crochet or insert a running thread.

Break off wool, leaving a 10-in. length. Thread this wool through a needle and slip it through the stitches. Draw up tightly and fasten securely on the wrong side, using the remainder of the wool to stitch up the side seam.

Press lightly on wrong side and work one row of single crochet round lower edge of beret.

PULLOVER, (609).

Using 3-ply wool, ground shade and No. 10 needles, cast on 40 sts.

Work 4 rows in k.1, p.1 rib.

Work 2 rows in st. st.

Using first contrast work pattern as follows—

1st row: * K.2, keeping wool at back of work sl.2 purlwise; rep. from * to end. **2nd row:** P.

3rd row: Using second contrast * sl.2 purlwise, k.2; rep. from * to end.

4th row: P.

Now rep first and second rows.

Using ground shade continue in st. st. until work measures 3 ins. from beg., finishing at end of a p. row.

Cast on 8 sts. at the beg. of the next 2 rows for the sleeves.

Continue on 56 sts. until work measures $5\frac{1}{2}$ ins. from beg., ending with a p. row.

Cast off 21 sts. at the beg. of the next 2 rows, thus leaving 14 sts. on the needle.

Work 3 rows in k.1, p.1 rib for the neckband. Cast off in rib.

Front. Work exactly as the back until end of sleeve measures $1\frac{1}{2}$ ins., finishing at the end of a p. row.

To Shape the Neck. K. across 21 sts., k.2 tog., turn.

Next row: P.22.

Next row: K.20, k.2 tog.

Continue on these 21 sts. until work measures $5\frac{1}{2}$ ins. from lower edge. Cast off.

Sl. next 10 sts. on needle on to a safety pin and leave for present.

Work across the remaining sts. to match the other half of the front, reversing the shapings.

Neckband. With right side of work facing, using ground shade, k. up 24 sts. round neck.

Work k.1, p.1, rib for 3 rows. Cast off in rib.

Cuffs. Commencing at end of sleeve sew shoulder seam for $1\frac{1}{2}$ ins.

With right side of work facing k. up 26 sts. along edge of sleeve.

Work in k.1, p.1 rib for 3 rows.

Cast off in rib.

Complete second sleeve to match.

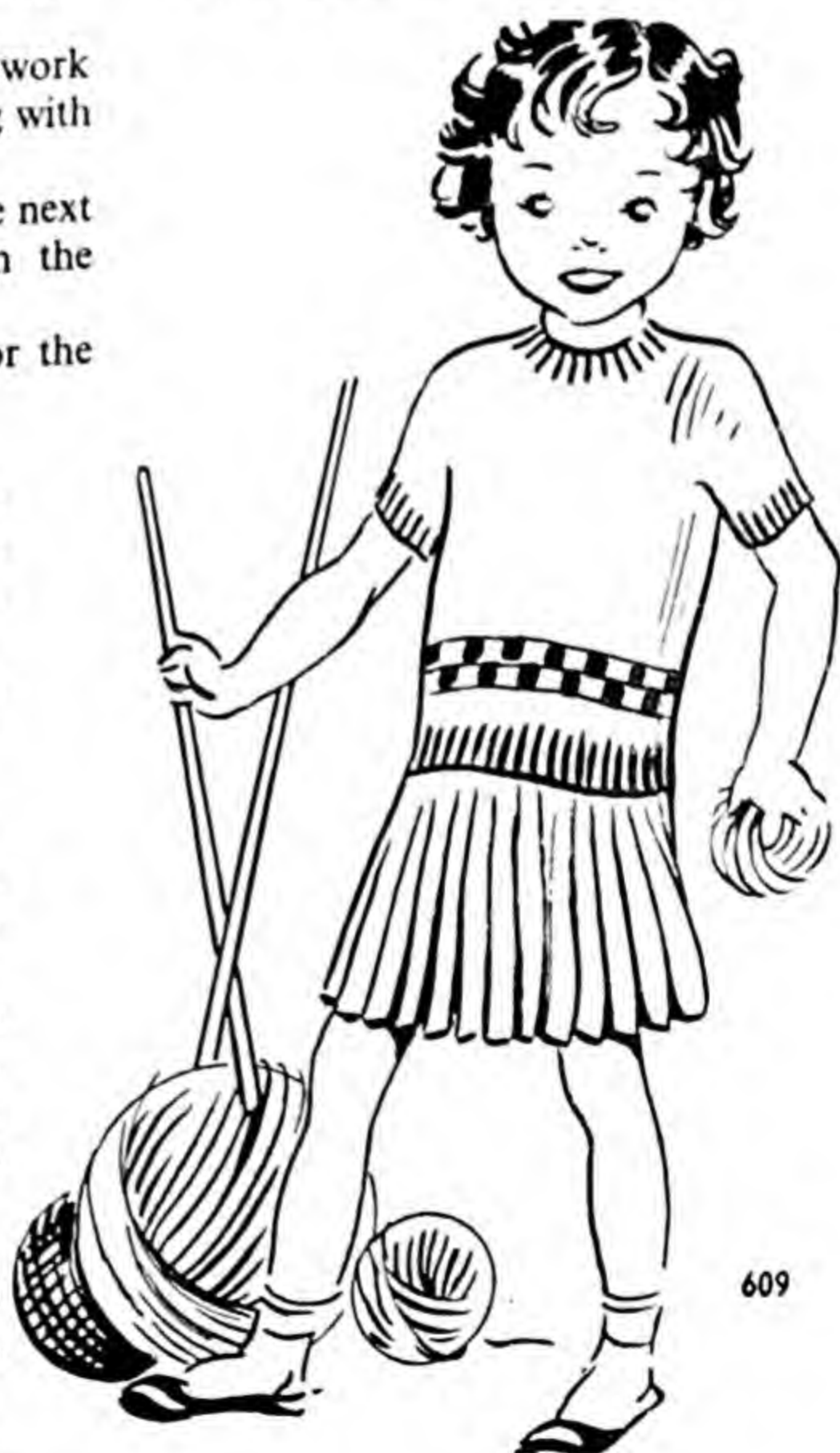
To Make up the Pullover. Block the work on the wrong side and press, using a warm iron and damp cloth.

Join side and sleeve seams.

With right side of work facing work a single row of crochet along shoulder opening of the pullover.

Attach two press studs to each shoulder.

Press all seams.



SKIRT

Front. Using 3-ply wool and No. 10 needles, cast on 78 sts.

1st row: K.5, * p.2, k.4; rep. from * to last st., k.1.

2nd row: K.1, * p.4, k.2; rep. from * to last 5 sts., p.4, k.1.

Rep. these 2 rows until work measures $3\frac{1}{2}$ ins. from beg., finishing at end of a second row.

Next row: K.1, * (k.2 tog.) twice, p.2 tog.; rep. from * to last 5 sts., (k.2 tog.) twice, k.1.

Next row: K.2, * p.1, k.1; rep. from * to end. Rep. the last row 3 times more.

Next row: K.2, * w.f., k.2 tog.; rep. from * to end.

Work 3 more rows in ribbing.

Cast off loosely in rib.

Back. Work to match front.

To Complete Skirt. Press each piece of fabric lightly, using a warm iron and damp cloth.

Flat-seam sides of skirt.

Thread elastic through holes at waist,

HOT WATER BOTTLE COVERS

Hot water bottle covers are very simple to make and can be knitted in either 4-ply or double knitting wool. All these consist of is a straight piece of knitting, stitched up to form a bag, with a couple of straps which fasten over each shoulder of the water bottle itself, keeping the cover in place (610).

Another method of fastening is to use two short zip-fasteners, one at each side of the top of the cover at the neck of the bottle.

First of all, measure the width and length of your hot water bottle. When you have done this, if you are using 4-ply wool use No. 9 needles or if you are using double knitting wool No. 7 needles.

If the width of your hot water bottle is 8 ins. and the length 11 ins., your cover will measure $8\frac{1}{2}$ ins. by $11\frac{1}{2}$ ins.

The tension of 4-ply wool on No. 9 needles is $6\frac{1}{2}$ sts. to the in., so that you will need 56 sts. for the width of the cover.

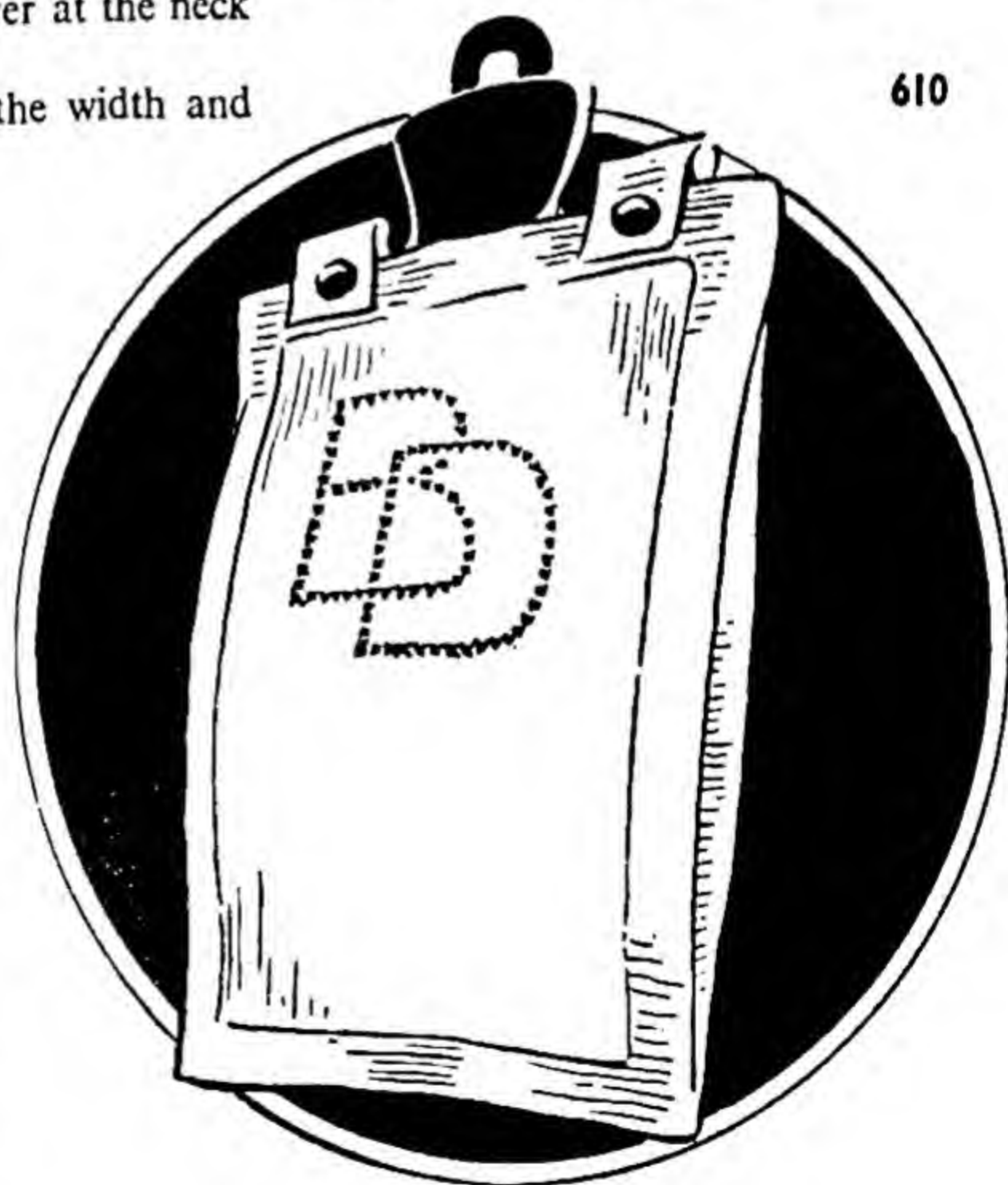
K.6 rows in garter

stitch, then work the cover in stocking stitch with a 5 st. g. st. border each side.

Work a straight piece $23\frac{1}{2}$ ins. long, knitting the last 5 rows in g. st. before the cast off.

Straps. If you are using straps for fastening, cast on 5 sts. K. $1\frac{1}{2}$ ins. in g. st.

Next row: Make a buttonhole by working k.2, w.f., k.2 tog., k.1.



Continue in g. st. until the strap measures 2 ins. Cast off.

Make a second strap to match.

Press the work lightly on the wrong side using a warm iron and damp cloth.

Fold the piece in half so that it forms a bag measuring $8\frac{1}{2}$ ins. by $11\frac{1}{2}$ ins.

Using a flat seam join the sides of the cover then join along the top edge of open end of bag for 1 in. at each end.

Stitch the straps neatly so that they will lie at each side of the neck of the hot water bottle. Stitch two small buttons on the front of the cover so that you can button the straps over.

Zip-Fasteners. If these are used in place of straps, work as follows—

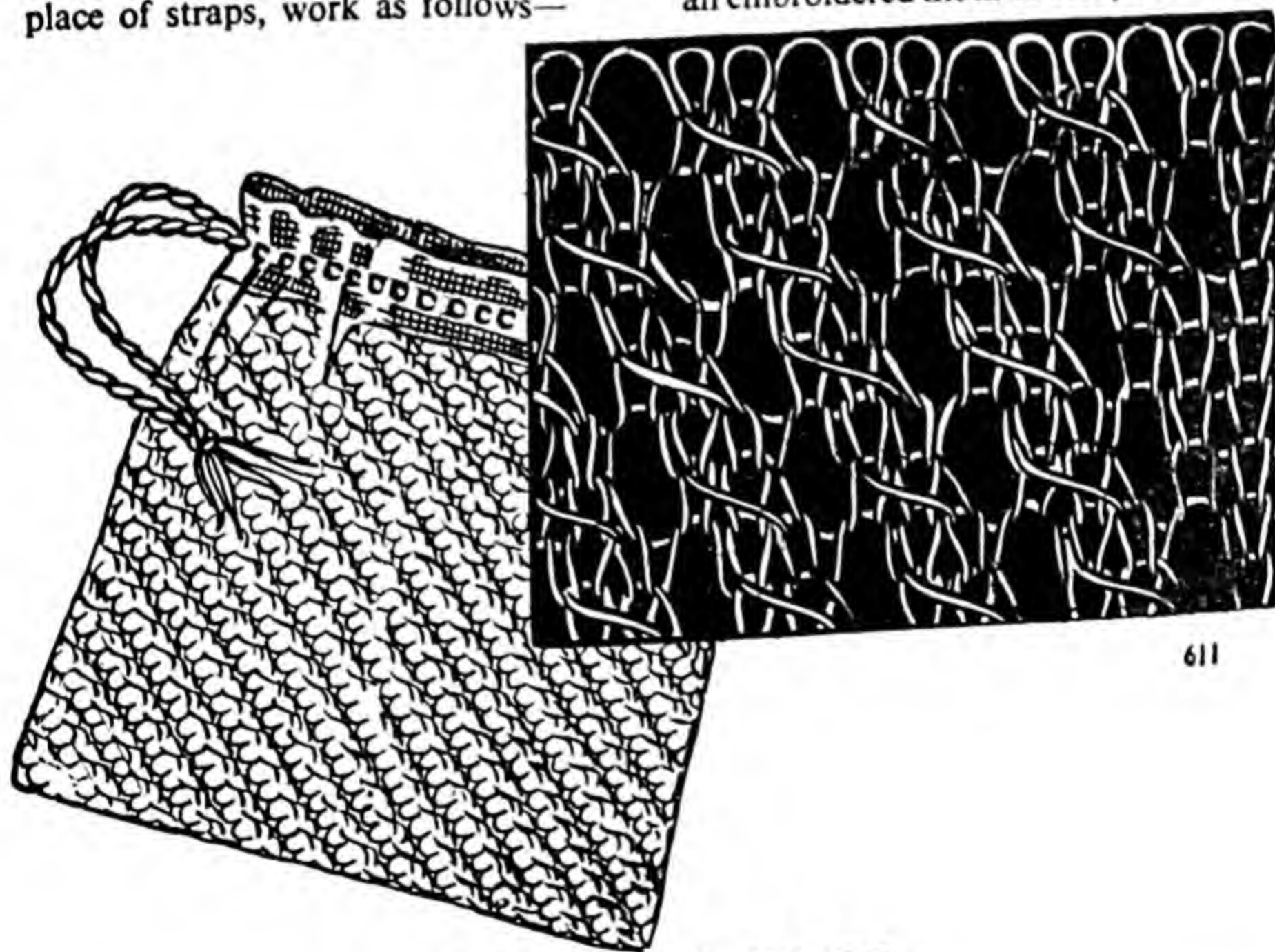
Use two 4-in. zip-fasteners stitching them into position along the top and down the side of the bag, leaving a 3-in. opening at the centre of the top for the neck of the bottle.

THICKER COVER

If you are using double knitting wool on No. 7 needles, for a cover the same size as the one in 4-ply, cast on 45 sts. in place of 56 sts. and work in the same way as for the 4-ply cover.

TO DECORATE THE COVER

If you wish to make a more decorative cover you can embroider a monogram on the stocking stitch portion or work an embroidered motif to suit your fancy.



611

SHOPPING BAGS

The best material for shopping bags is either knitting cotton (and you can now obtain this in a variety of delightful colours) or macrame twine. Either of these yarns will make a hard wearing bag, although you can of course, if you wish, use oddments of 4-ply wool.

MESH STITCH

Here is a simple mesh stitch for a shopping bag in knitting cotton (611).

Cast on a number of sts. divisible by 3 plus 1.

K. 1 row then commence the patt. as follows—

1st row: K.1, * w.f., sl.1, k.2, p.s.s.o. the 2 knitted sts.; rep. from * to end.

2nd row: P.

3rd row: K.2, * w.f., sl.1, k.2, p.s.s.o. the 2 knitted sts.; rep. from * to last 2 sts., k.2. 4th row: P.

5th row: K.3, * w.f., sl.1, k.2, p.s.s.o. the 2 sts.; rep. from * to last st., k.1.

6th row: P.

No. 8 or No. 9 needles are the best for use with the knitting cotton.

Knit a small sample of the stitch first, measure this to establish the tension of your knitting. You will be then able to calculate, from this sample, the number of stitches needed for the size of shopping bag you propose to make.

When you have decided on the width, cast on the number of sts. required and k.2 rows.

Next Row: Make a row of holes by working a "w.f., k.2 tog." all across the row after knitting the 1st st.

K.2 more rows, then proceed in

pattern until you have worked a length sufficient for the size of bag required.

K.2 more rows, make a second row of holes.

K.1 row and cast off.

Flat stitch the sides of the bag together, then make a cord by twisting 4 strands of the knitting cotton together, knotting ends together when you have twisted the cord.

Make a second cord in the same manner.

Commencing at the right side at the top, thread the first cord through the holes, knotting both ends together at the right hand side. Now commencing at the left hand side at the top, thread the second cord in the opposite direction thus forming draw string cords at the top of the bag.

You will then have made a delightful shopping bag that will fold up into a very small space and be a very useful addition to your home accessories.

TEA COSIES

Tea cosies form charming gifts and are very simple to knit. Double knitting wool is the best weight to use as this gives a thick cosy that will really keep the tea pot warm, after all, what use is a tea cosy if it does not do its job properly?

The simplest way to knit a cosy is to work it in a bold rib, decreasing in the ribbing to shape the top.

Here is a very simple design for a cosy of this type (612).

Using No. 9 needles and double knitting cast on 56 sts.

Proceed in bold rib (613) as follows—

1st row: P.2, * k.4, p.4; rep. from * to last 6 sts., k.4, p.2.

2nd row: K.2, * p.4, k.4; rep. from * to last 6 sts., p.4, k.2.

3rd row: P.2, * k.1, tw.2, k.1, p.4; rep. from * to last 6 sts., k.1, tw.2, k.1, p.2. 4th row: K.2, * p.4, k.4; rep. from * to last 6 sts., p.4, k.2.

Rep. the 3rd and 4th rows until work measures $3\frac{1}{2}$ ins. from beg. finishing at the end of a 2nd row.

Shape the Top as follows—

Next row: P.2, * k.1, tw.2, k.1, p.1, p.2 tog., p.1; rep. from * to last 6 sts., k.1, tw.2, k.1, p.2.

Keeping rib patt. correct continue until work measures $4\frac{1}{2}$ ins. from beg., finishing at the end of a 2nd row.

Next row: P.2 tog., * k.1, tw.2, k.1, p.1, p.2 tog.; rep. from * to last 6 sts., k.1, tw.2, k.1, p.2 tog.

Keeping rib patt. correct continue until work measures $5\frac{1}{2}$ ins. from beg., finishing so that right side of work will be facing when working next row.

Next row: P.1, * k.1, k.2 tog., k.1, p.2; rep. from * to last 5 sts., k.1, k.2 tog., k.1, p.1.

Next row: K.1, * p.3, k.2; rep. from * to last 4 sts., p.3, k.1.

Keeping rib correct continue until

work measures 6 ins. from the beg., finishing so that right side of work will be facing when working next row.

Next row: P.1, * k.1, k.2 tog., p.2; rep. from * to last 4 sts., k.1, k.2 tog., p.1.

Next row: K.1, * p.2, k.2; rep. from * to last 3 sts., p.2, k.1.

Continue in rib until work measures 6½ ins. from beg., finishing so that right side of work will be facing when working next row.

Make Holes as follows—

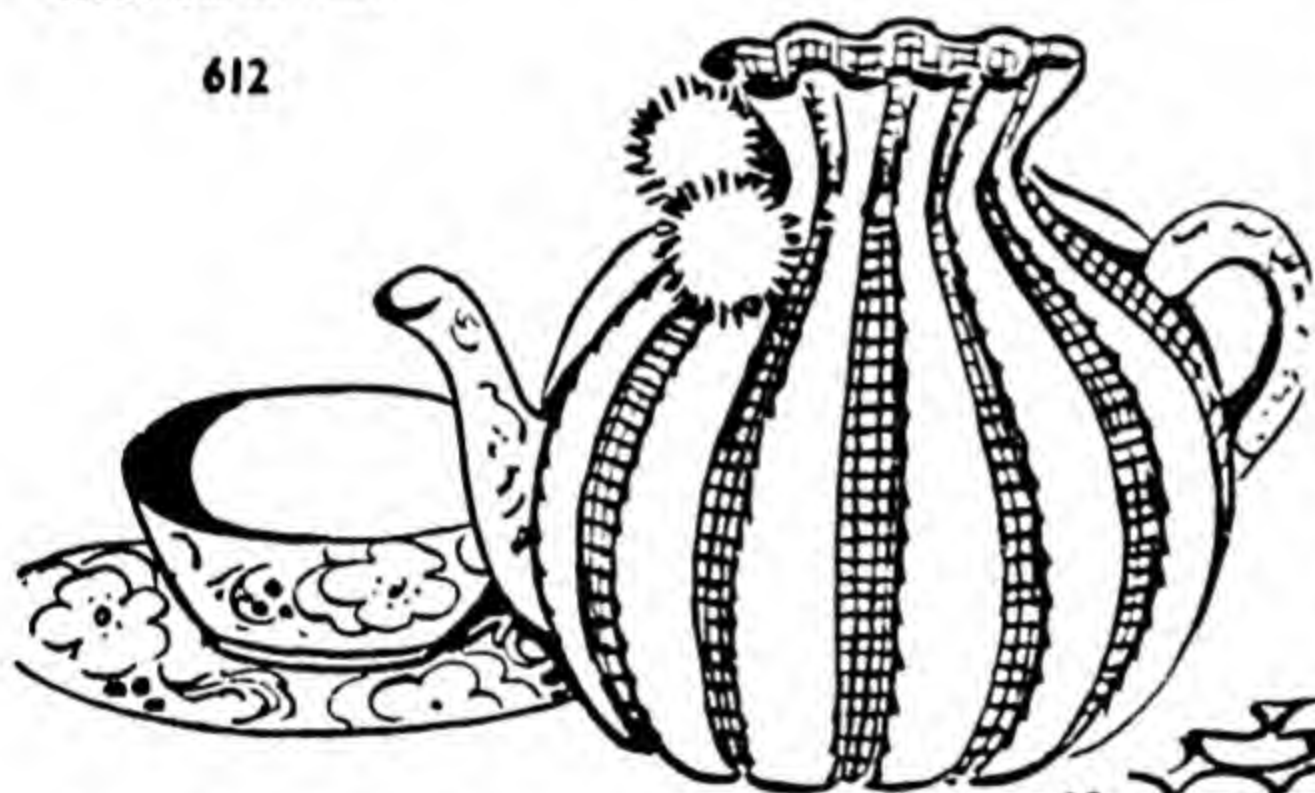
Next row: P.1, * w.o.n., k.2 tog., p.2; rep. from * to last 3 sts., w.o.n., k.2 tog., p.1.

Next row: K.1, * p.2, k.2; rep. from * to last 3 sts., p.2, k.1.

Now work in k.1, p.1 rib for 1 in.

Cast off in rib.

612



Work a second piece in the same manner.

To complete the cosy, lightly press each piece on the wrong side using a warm iron and damp cloth.

Using a flat seam join sides, leaving hole for spout and handle.

Work a row of double crochet round each hole as this will give a neater appearance to the finished cosy.

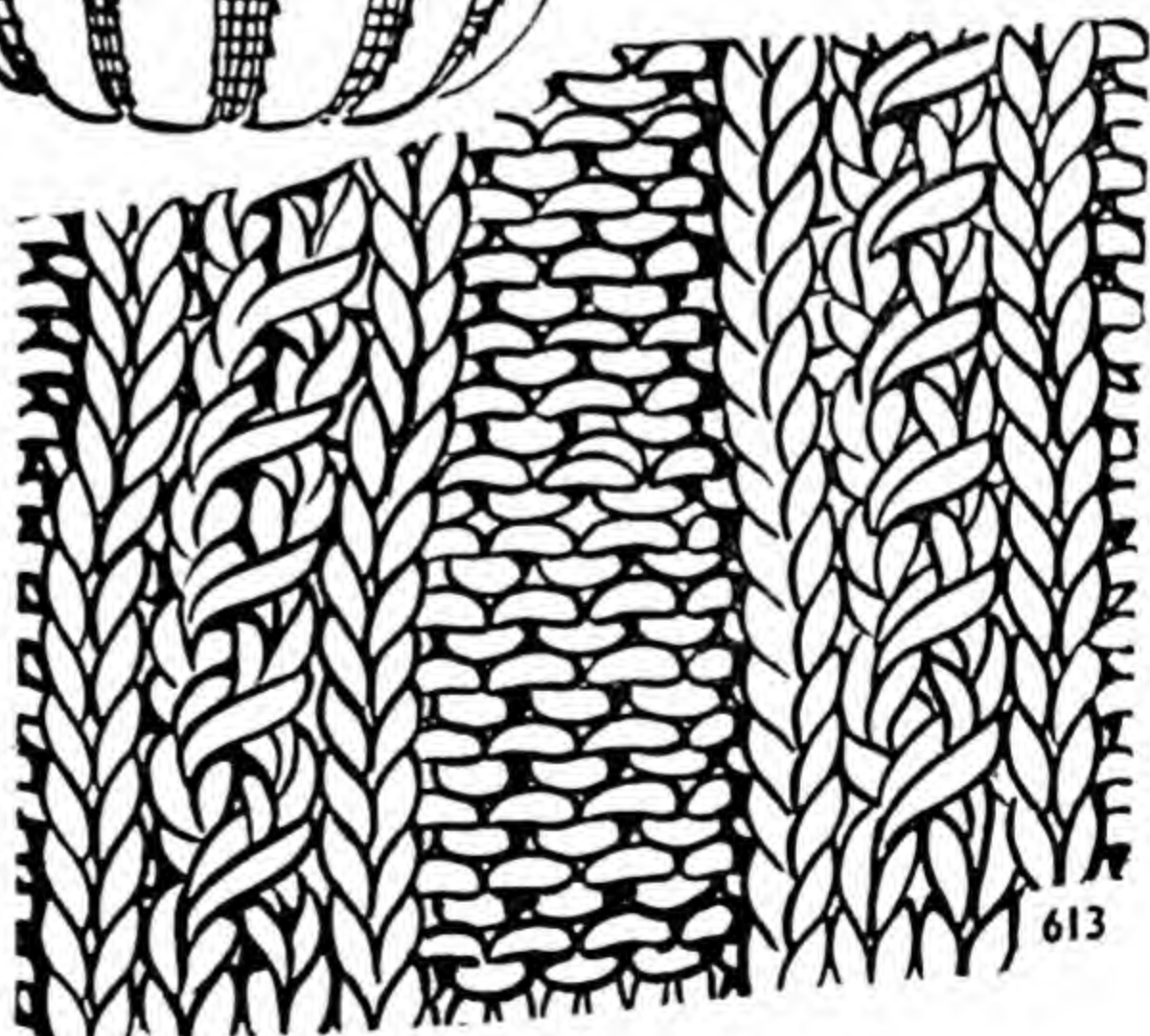
Make a short length of cord. Thread this through the holes and draw up the top of the cosy, tying the cord into a bow and finishing the ends off with two tassels.

You can use up all kinds of oddments for cosies of this type by knitting the front and back in fancy stripes. There are endless variations of stitches and patterns you can use for tea cosies.

In this section are just a few ideas for using up oddments of wool. No doubt you will be able to think of many more accessories that you can make yourself once you have mastered the basic principles of knitting.

Knitted toys are always useful gifts but they do demand a thorough knowledge of knitting techniques before tackling them unless you are working from a knitting instruction.

You can of course knit toys from paper patterns, shaping each piece of knitted fabric to the pattern and then making it up and stuffing it with kapok according to the pattern itself.



613

Knitting Machines

No modern Encyclopaedia of knitting would be complete without some mention of Home Knitting Machines.

These represent to some people the latest development of the craft, while to others they are an anathema in that they see in them an encroachment into the field where hitherto needles and a pair of willing hands have held unchallenged authority. This attitude of looking backwards to a land of promise has always been a fool's paradise. After all, the development of tools, that are in themselves an extension of the human limbs, emphasizes the line of demarkation between man the barbarian and man the craftsman. Knitting needles are tools, they are an extension of human hands, an extension to enable the hands to produce a particular type of fabric in a particular kind of way. The home knitting machine is merely a logical development of a similar process.

In its earliest days knitting was worked, not with needles, as it is today, but on frames. These were either circular, rectangular or single bar frames into which small pegs had been driven at equal spaces along the edge. A series of loops was worked on to these pegs. The yarn was then wrapped round the outside of the pegs and the loops on the pegs slipped over the wool round them, thus making a row of knitting, (see *Frame Knitting*, page 63).

Home knitting machines work on a similar principle to Frame Knitting, so far from being a looking ahead gesture they are a backward glance at the earliest phase of this ancient craft.

Home knitting machines fall roughly into two distinct groups. The first use a series of combs to transfer the stitches from the needles over the wool, thus

forming a single row of fabric. The second type use no combs but by the movement of a specially constructed cam box lift the loops from the needles over the wool, thus making a second set of loops on the needles and completing one row of knitting.

The needles used in the machines are again of two types; the latchet needle which has a small latch to close the hooks and hold the stitches in position, and the open needle which can be either a straight bar or a bar with an open hook at the end.

The claim is sometimes made that one type of hook produces a fabric more like hand knitting than the other. There may be sense and honesty in this argument but machines work at a different row tension to hand knitting, producing a rounder and flatter stitch than that produced by hand. The argument for hand knitting is that many people find it a happy and relaxing hobby with a wide variety of fabrics and patternings to suit the most simple or the most sophisticated taste. The case for the home knitting machine is that it will produce simple garments for all members of the family with an ease and speed that astounds the hand knitter.

Buying a Machine. General advice to the prospective buyer is, "avoid home knitting machines which use weights to keep the fabric taut." These will stretch the fabric and can definitely rob the yarn, particularly if it is wool, of the natural elasticity that is half its charm.

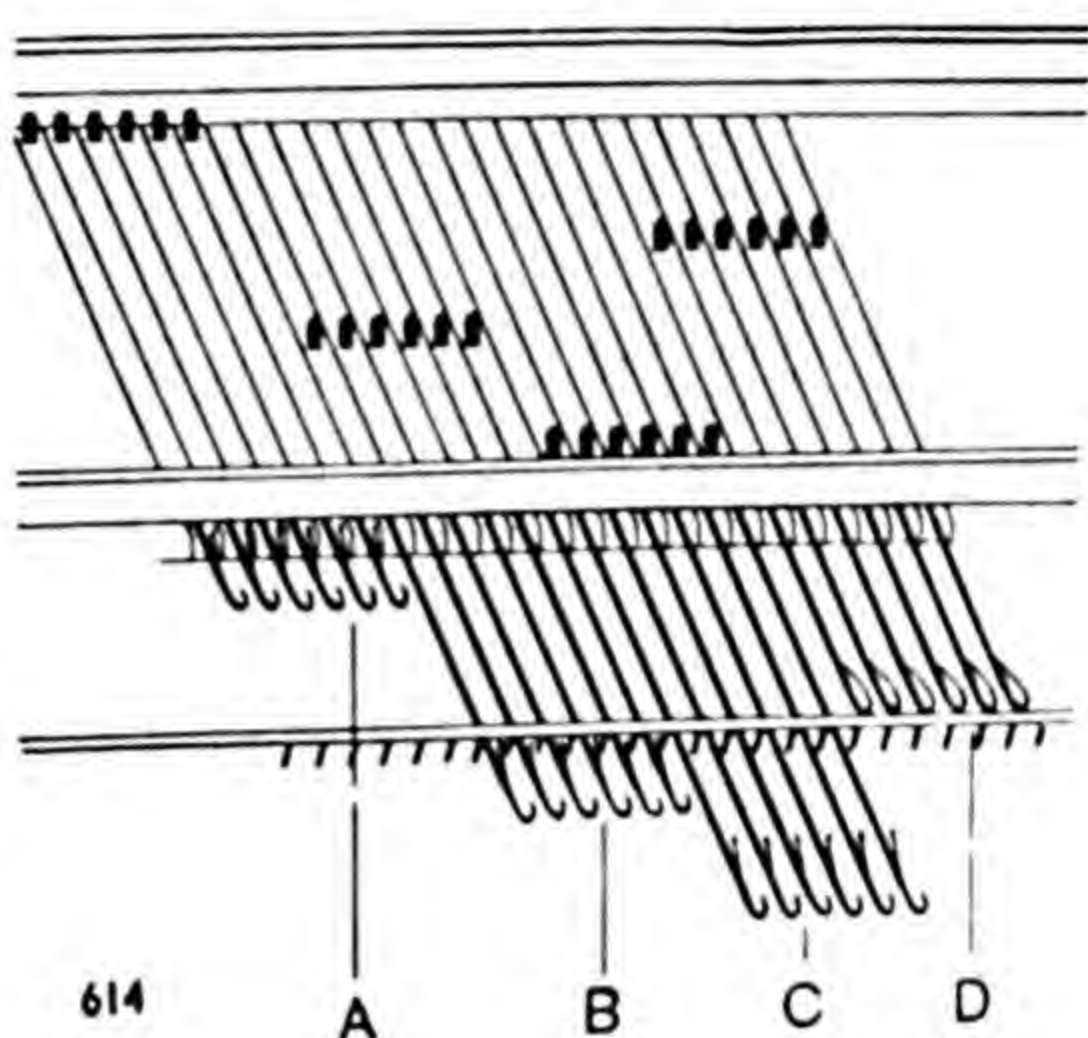
Before purchasing a home knitting machine look at several, try them out, and get the one which you feel suits you the best.

Be sure the needle bed has at least

160 needles and also that the machine will knit all types of yarn from a wool or cotton as fine as a one ply to a double knitting thickness.

Another point worth checking is the stitch tension at which various wools work up on the machine. If the machine works at approximately the same stitch tension as hand knitting needles do, then there are quite a number of hand knitting patterns that can be easily adapted to the machine.

There is one other principle the prospective buyer should look for. Some machines on the market enable you to work with the needles in three positions (614); these are the non-working position A (when the needle is out of action), working positions B and C, and the holding position D (when the needle is in action but is not knitting up the stitches while in this position). The advantage of a machine with an adjustable needle bed of this type (615) is that you can work on it an infinite variety of patterns without using any hand tools at all. In fact the machine works the patterns itself.



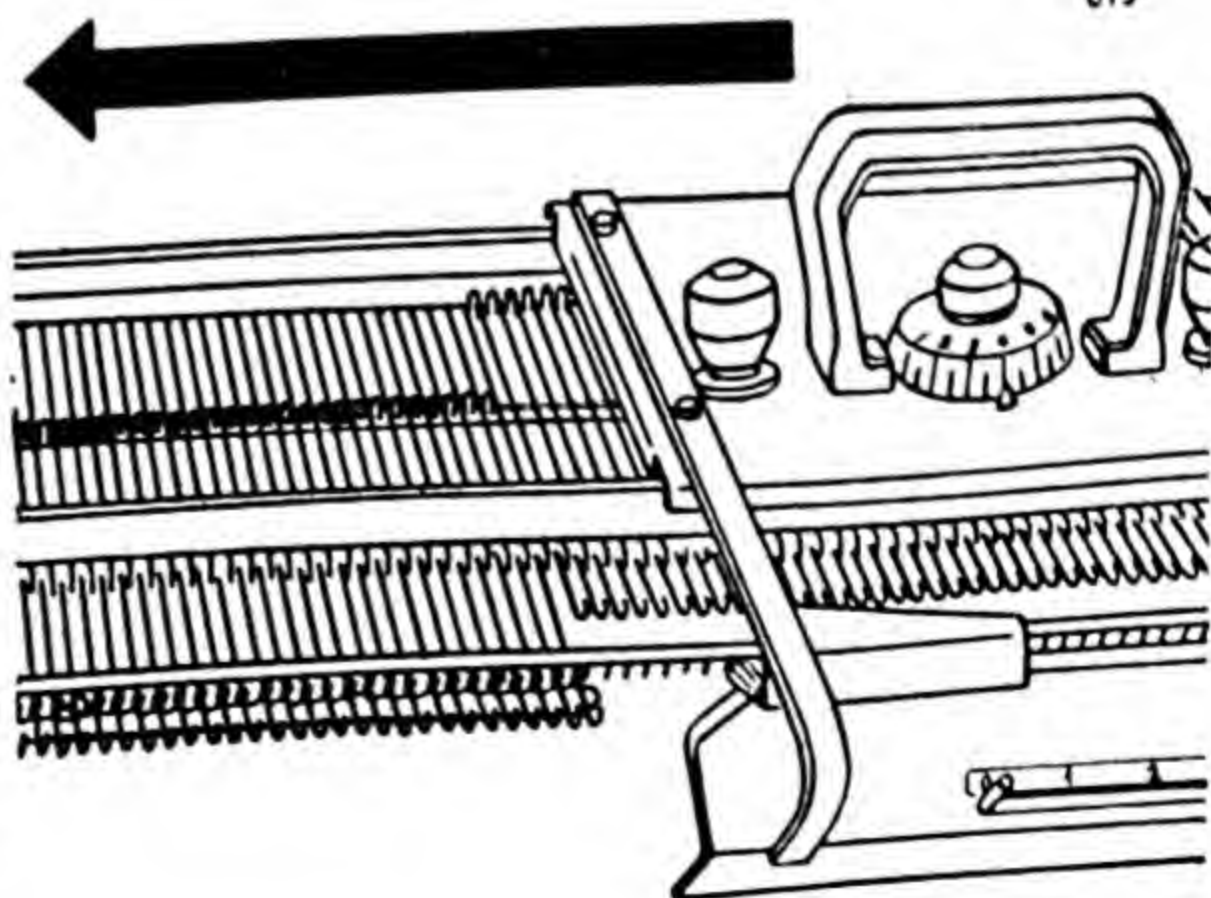
in a short length of wool at the point where the buttonhole is to fall, say 3, 4, or 5 stitches in from the edge of the fabric, and then work for the number of rows needed to make a buttonhole the size required using the two lengths of wool thus leaving an open slit to form the buttonhole.

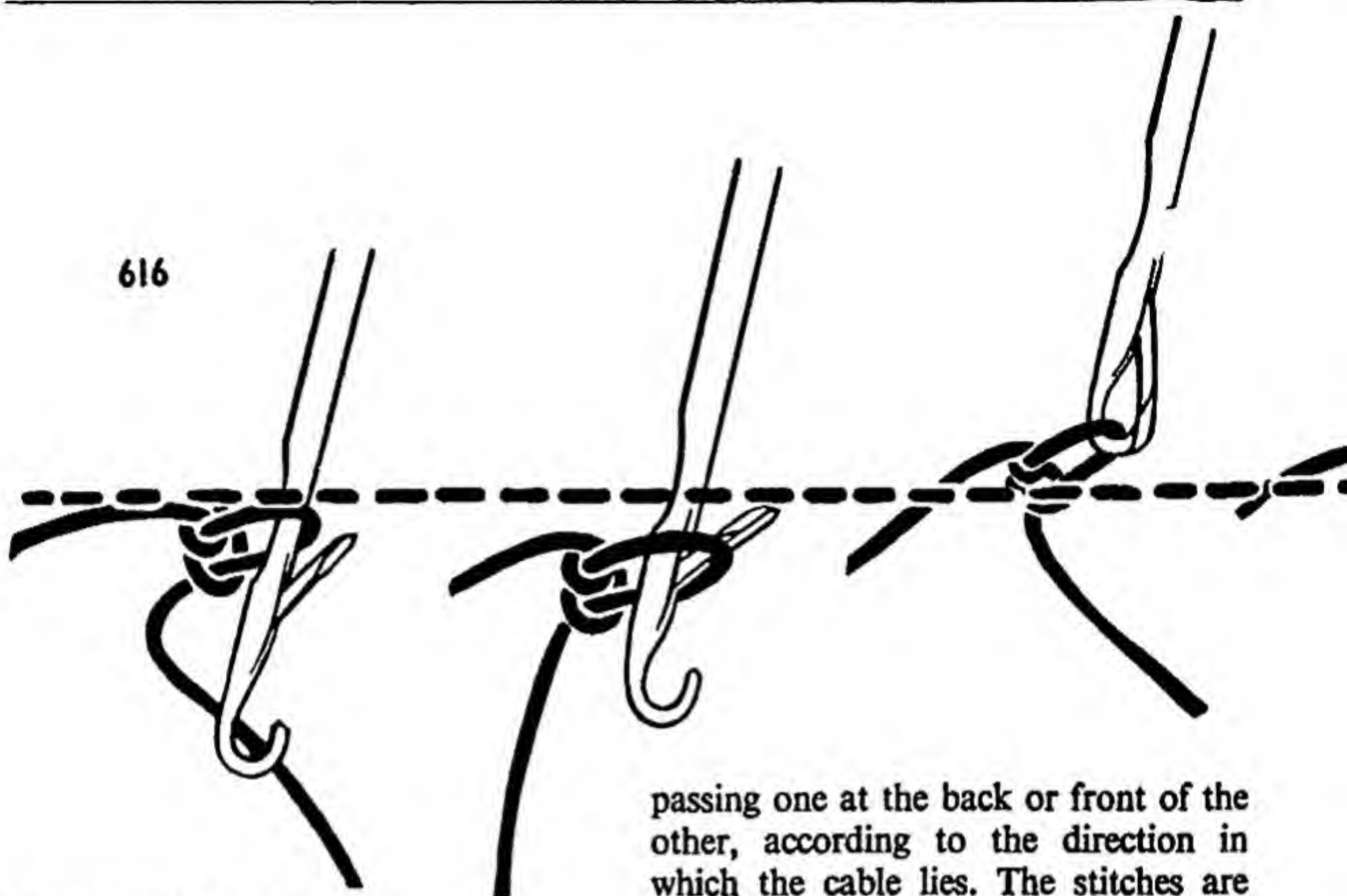
When sufficient fabric has been worked to complete the buttonhole, break off what remains of the length of wool when it lies at the buttonhole edge and work across all the stitches on the next row with the one ball of wool.

BUTTONHOLES

Buttonholes can be made on a home knitting machine the same way as in hand knitting by casting off the number of stitches required for the buttonhole on one row and casting on the same number of stitches to complete the buttonhole on the following row.

Vertical Buttonholes.
The method for vertical buttonholes is to join





CABLE PATTERNS

Almost all the types of cable patterns that can be worked on hand needles can be worked equally effectively on most home knitting machines.

The principle is exactly the same as in hand knitting, the stitches to be cabled being crossed at the back or front of each other according to the type of design being worked.

In hand knitting the stitches are crossed by slipping half the number of stitches in the cable, if it is a simple cable twist, on to a cable needle and leaving these stitches at the back or front of the work until it is time to work them. On the machine the group of stitches to be cabled is placed on a simple device called a transfer tool. This tool, as its name implies, is used to transfer stitches from one needle or group of needles to another needle or group of needles.

When working a simple cable over 6 stitches the cable movement is set before the row is worked by slipping the 6 stitches on to 2 treble transfer tools, 3 stitches on each tool. The transfer tools are now crossed over each other,

passing one at the back or front of the other, according to the direction in which the cable lies. The stitches are then placed on the 6 empty needles in the crossed position and when all the cable patterns across the row have been set the row is worked in usual way.

If by any chance the machine being used has no transfer tools you can work the cable pattern by using a crochet hook and two short knitting needles (cable needles are suitable).

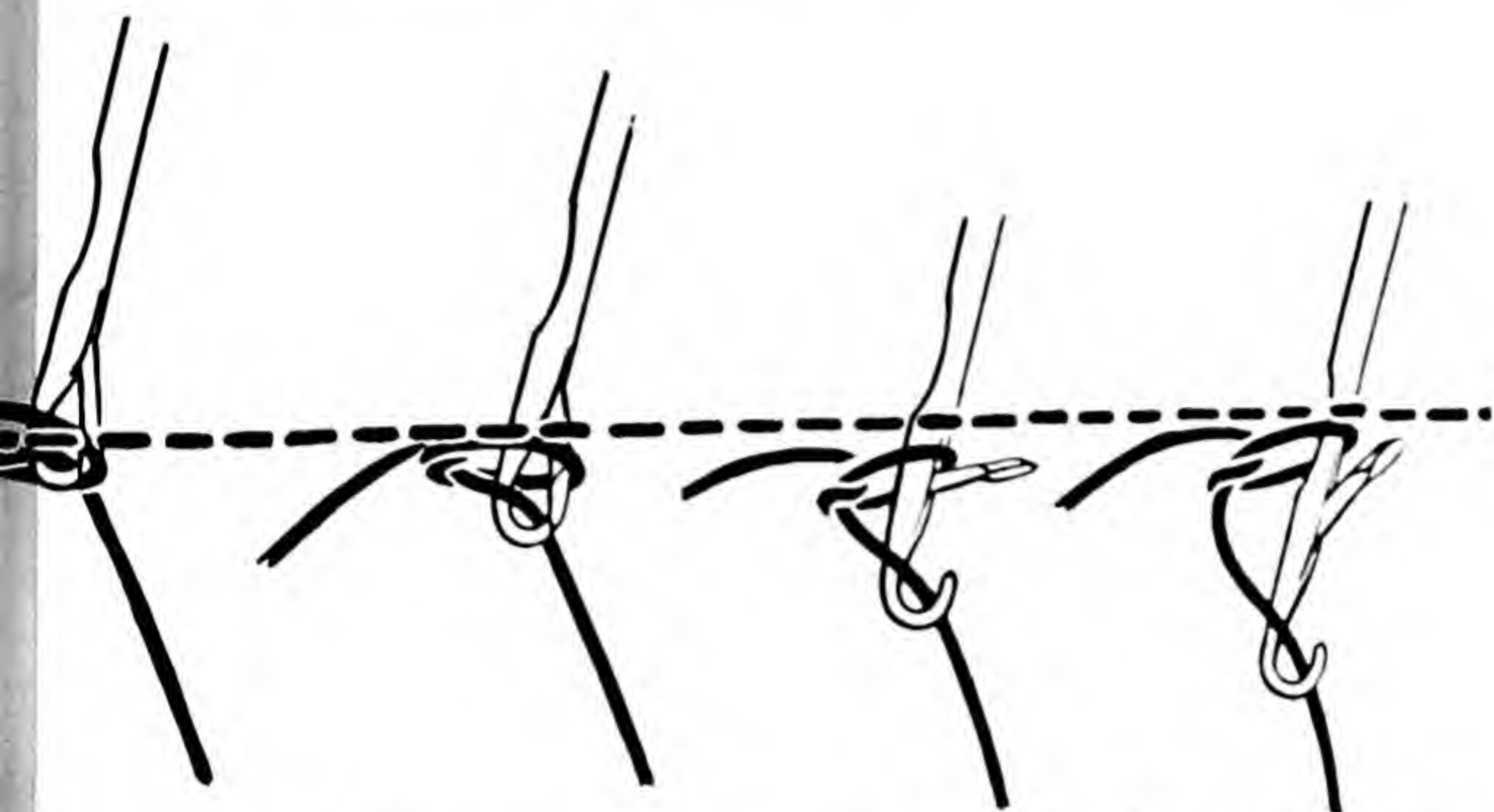
When working a cable across 6 stitches use the crochet hook to lift the 3 stitches forming the first half of the cable pattern off the needles and place them on the knitting needle.

Now lift the second group of 3 stitches off the needles and place these on the second knitting needle. Taking care not to drop the stitches cross the 2 needles, then, using the crochet hook, transfer the stitches to their respective needles.

When the cable pattern has been set all across the row work the row in the ordinary way.

CASTING ON

Make a loop on the first needle as 616 (read from right to left) and 617. Then twist thread round remaining needles, as 618 and 619. Knit as 620.



CASTING OFF

Although knitting machines differ in the cast-off principle the general method is to use a hook and slip the second stitch through the first all across the row until all stitches have been cast off.

FAIR ISLE KNITTING

A question often asked is, "can Fair Isle knitting be done on these machines?" The answer here is an unqualified, "yes", for not only can many types of colour knitting be done on the machine but you will find that once the basic principle has been mastered it is much more speedy and just as effective as working these patterns by hand.

In working Fair Isle or any type of coloured knitting patterns on the machine, the pattern is laid out on the needles first before the row is worked in exactly the same way as in lace patterning. The colours in use must be worked simultaneously in laying

the foundation of the pattern, twisting the colours where they change and stranding the colours not in use across the back of the needle bed.

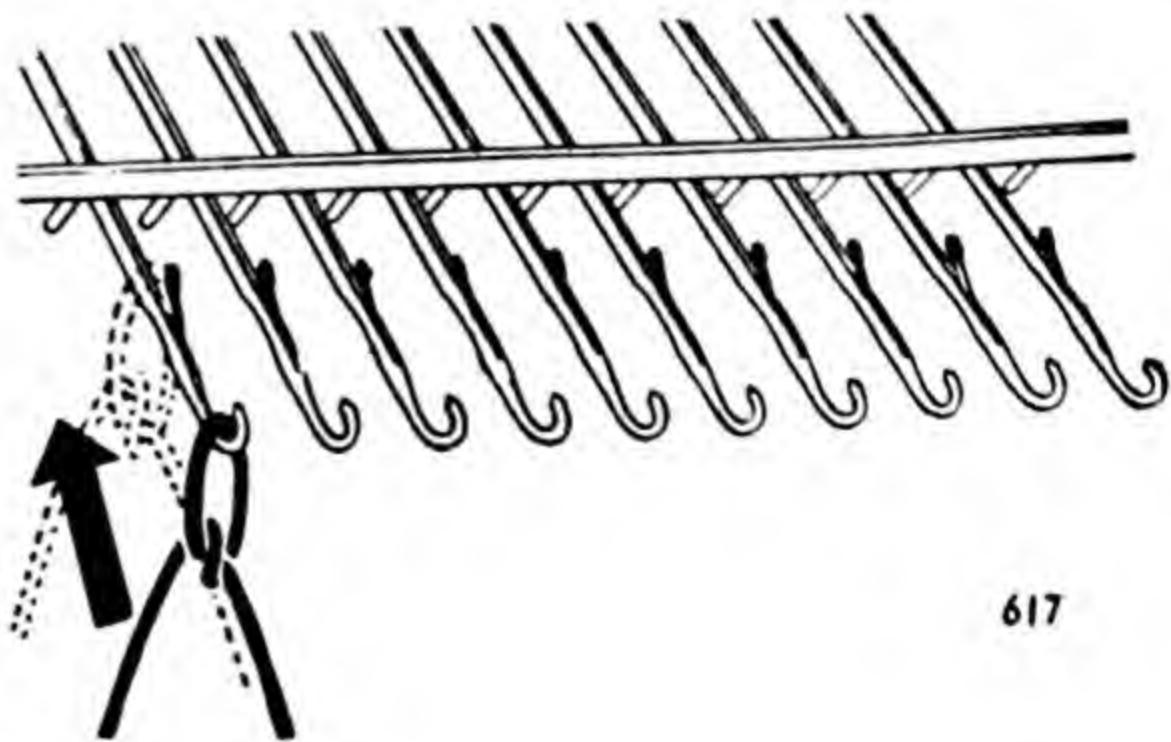
Here is the basic principle of this type of knitting, the instruction being for an ordinary two colour check pattern.

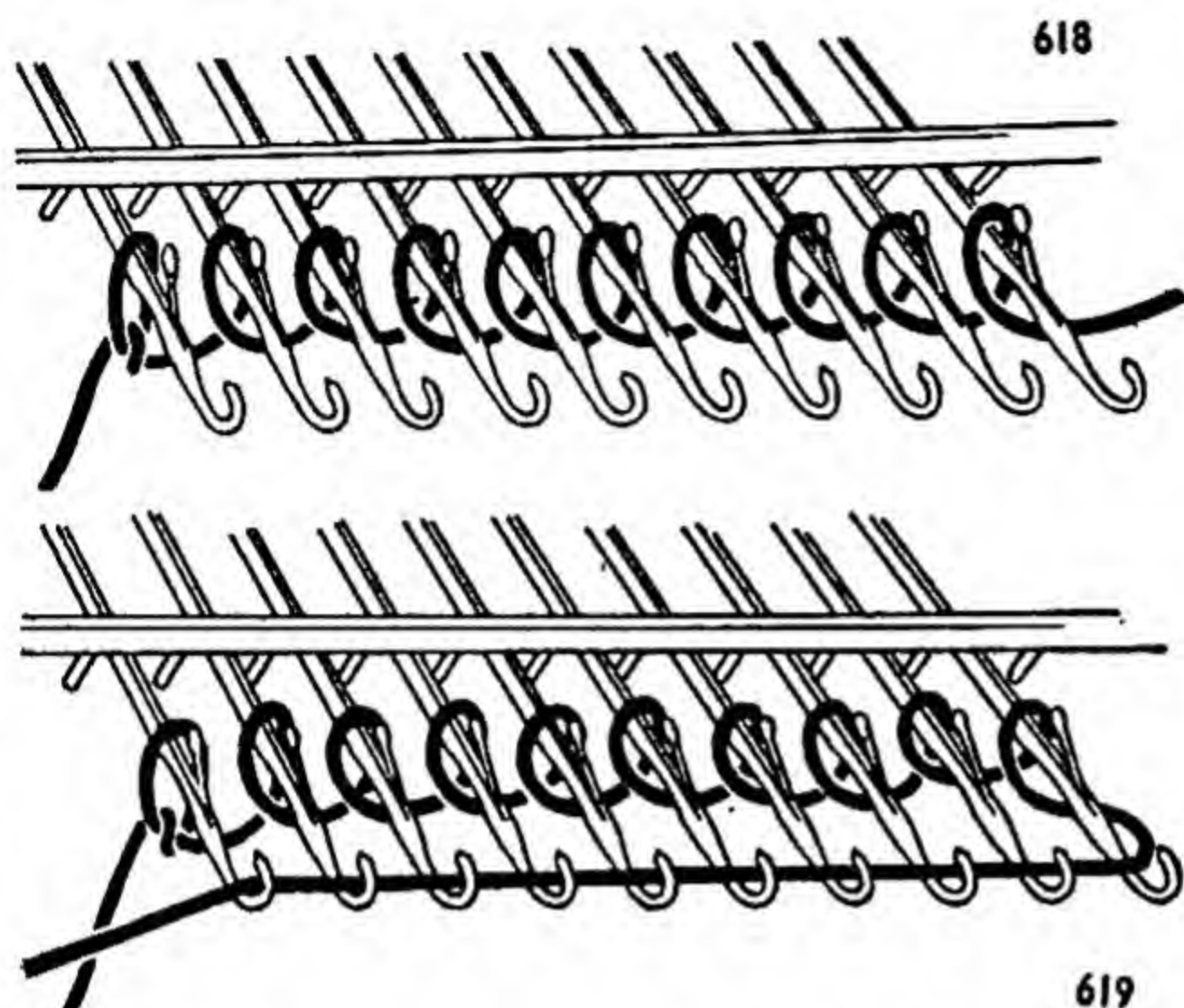
Using the light shade of wool push up a multiple of 8 needles into the working position and 4 over.

Cast on and work one row.

Now to start the pattern.

1st row: * Lay light colour across first 4 needles. Now bring the dark colour, which is laid across the *back* of the 4 needles across which the light colour





has been placed, and twist it round the light, as the light passes to the back of the needles place the dark across the front of the next 4 needles; rep. from * to last 4 needles, lay light wool across these 4 needles, and work all across.

Special Note. It is a good plan to work the first and last stitch in Fair Isle Knitting on the machine in both colours as this facilitates the laying of the pattern. If this is done you will of course need to push 2 more needles into working position for the end stitches.

2nd, 3rd and 4th rows: Rep. 1st row.

5th row: Work as 1st row simply reversing position of blocks of 4 stitches substituting light for dark and dark for light all across the row.

6th, 7th and 8th rows: As the 5th row.

These 8 rows form the pattern.

Coloured motifs can be knitted into the fabric in the same way as Fair Isle Knitting, care being taken to cross the colours where they move from the back to the front of the needles to avoid gaps on the front surface of the fabric.

You will see that colour knitting on the home knitting machine is similar in principle to colour knitting by hand, the colour not in use always being stranded along the back of the needles,

working position. Cast on and work 2 rows at a tight tension.

Now set the needles and work the pattern as follows—

1st row: Set needles all across row, * 3 needles working position, 1 needle holding position; rep. from * to last 3 needles, 3 needles working position. Work all across row at tight tension.

2nd row: Work all across.

3rd and 4th rows: Change to medium tension and work all across.

5th and 6th rows: Change to slack tension and work all across.

7th row: Push needles back into working position and check up that all the latches, if latch needles are used, are open before working all across row. This row is worked at a tight tension.

8th row: Using tight tension work all across.

9th row: Set needles all across row, 1 needle working position, * 1 needle holding position, 3 needles working position; rep. from * to last 2 needles, 1 needle holding position, 1 needle working position. Work all across row at tight tension.

10th row: Work all across.

11th and 12th rows: Change to medium tension and work all across.

the colour in use always lying in the working position for wool across the needles.

HONEYCOMB STITCH

This is a simple pattern worked by placing certain needles in the holding position and changing the tension over the rows of the pattern.

Push up a multiple of 4 plus 3 needles into the

13th and 14th rows: Change to slack tension and work all across.

15th and 16th rows: As 7th and 8th rows. These 16 rows form pattern.

LACE PATTERNS

The over principle used in hand knitting can be easily worked on all knitting machines. The needle bed must be set for the lace pattern before the row is actually worked. Here are two simple examples of this principle.

Fancy Lace Stripe. This pattern uses the single decrease basis.

Push up a multiple of 8 needles.

Cast on the stitches and work 2 rows.

Now proceed to work pattern.

1st row: Set for lace pattern as follows—

• leave first 3 needles, now take stitch from next needle (4th needle) and place on 5th needle. Now take stitch from 6th needle and place this stitch also on the 5th needle.

Pick up loop that lies below stitch on 3rd needle and place this loop on 4th needle. Now pick up loop that lies below stitch on 7th needle and place this loop on 6th needle. These picked up loops must not be twisted or they will

close up the lacy effect of the pattern. Leave 2 needles thus using 8 needles for pattern; rep. from * to end of row.

Having set row work all across.

2nd row: Work all across.

These 2 rows form the pattern.

Trefoil Lace Pattern. This has a double decrease basis.

Push up a multiple of 8 needles and 4 over.

Cast on the stitches and work 2 rows.

Now proceed to work pattern.

1st row: Set for lace pattern as follows—* leave first 4 needles, take stitch from next needle (5th needle) and place it over 6th needle. Now pick up loop that lies below stitch on 4th needle, place this loop on the 5th needle; rep. a similar action on the 7th and 8th needles; rep. from * to last 4 needles, leave these 4 needles.

Having set the row work all across.

2nd row: Work all across.

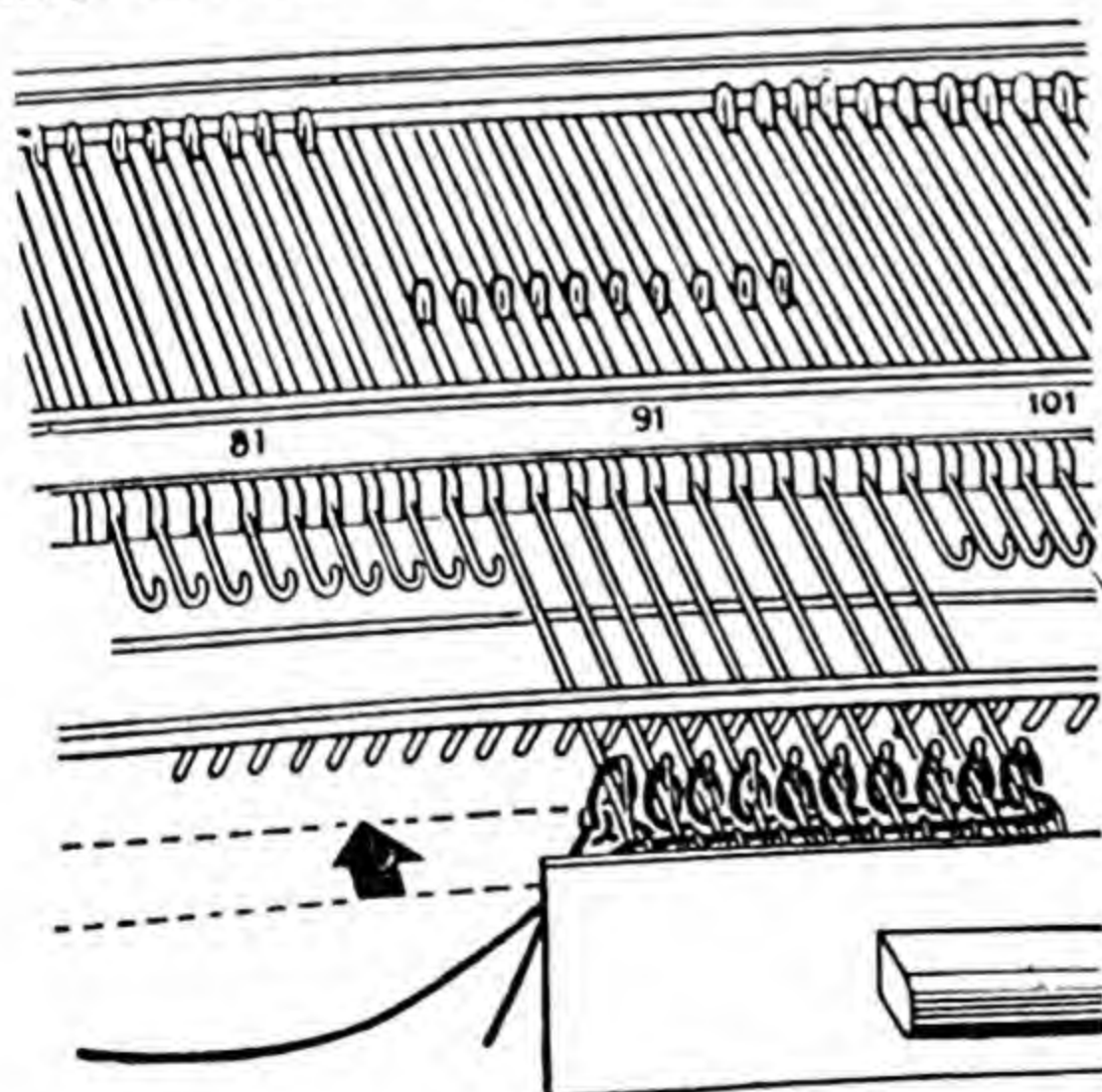
3rd row: Set for completion of lace pattern as follows—* leave first 5 needles; rep. lace stitch action, as on 4th and 5th needles of 1st row of pattern, on 6th and 7th needles, leave one needle; rep. from * to last 4 needles, leave these 4 needles.

Having set the row work all across.

4th row: Work all across.

These 4 rows form the pattern.

The above patternings, for any standard make of home knitting machine, will illustrate the basic principles of patterning on the machine. Instead of working the pattern by transferring the stitches from one needle to another, as in hand knitting, the pattern row is set across all the needles in use before working the row.



NEEDLE SELECTORS

To facilitate these interesting fabrics many machines that use the three positions supply needle selectors with the machine as an additional accessory.

These selectors consist of bars, grooved or slotted in such a way that you can work on a one and two, a two and two, a one and three or a two and three selector basis for the patterning. Instead of laboriously pushing the needles up from the needle bed separately they can be pushed up into position in groups all along the needle bed.

RIBBING

Many people ask, "Can ribbing be done on a home knitting machine?". The answer is "yes—and no."

There are one or two double bed hand-knitting machines on the market that work ribbing on much the same principle as an industrial knitting machine. Most of these are expensive and quite frankly outside the purse-limits of the ordinary household. Other machines work a rib by using a latchet hook to reverse every other stitch on the piece of stocking stitch which is the foundation for the ribbing.

The principle of ribbing on a home knitting machine is to hold the lower edge of the fabric taut, leave the 1st stitch on its needle, drop the 2nd stitch off the needle and let it ladder down to the first row of the fabric. Now, using the hook, pick up the last loop of the stitch and single crochet up the strands of wool forming the ladder, where the stitch was dropped, thus forming a single stitch in reverse stocking stitch.

Repeat this action on every alternate stitch all across the row, thus producing a knit one purl one rib.

Whatever make of machine is used, always work the portion of stocking stitch forming the basis of the rib at a tighter tension than the remainder of the fabric, this helps to create a firm and elastic rib.

RIB PATTERN, MOCK

Before casting on the stitches place the needles in the following order. Push up a multiple of 3 plus 2 needles into the working position. Now proceed along these needles as follows—

* Leave the first 2 needles in the working position, push the next needle back to the base of the needle bed in the non-working position: rep. from * to the last 2 needles, leave these needles in the working position.

Cast on the stitches on to the needles in the working position then proceed to knit the rows on the machine in the ordinary way.

If this mock ribbing is to be used for the base of a garment a wise plan is to knit a length of shirring elastic into every third row, this will give it an elasticity as good as that in hand-ribbing.

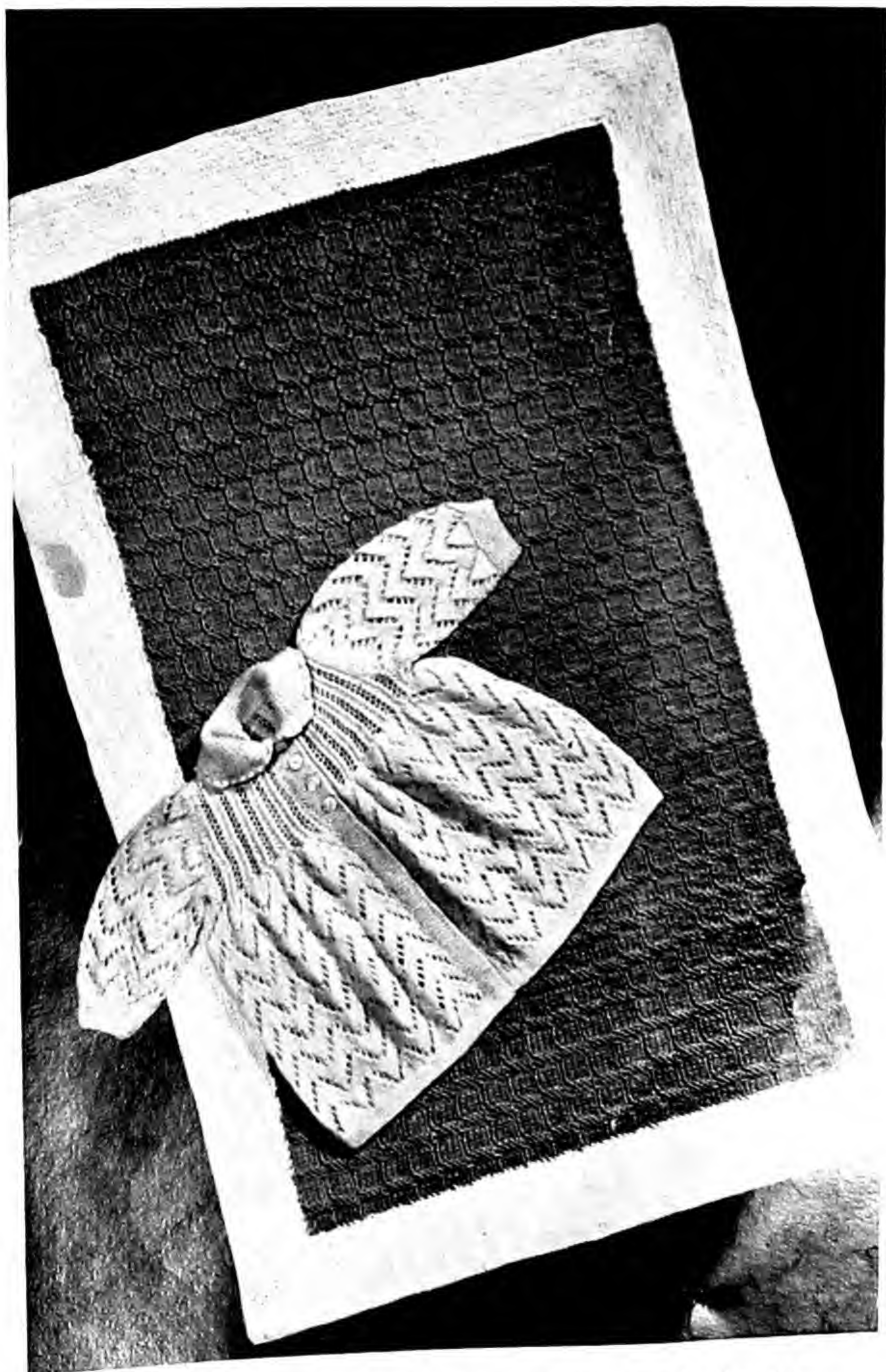
When the length of mock rib required is completed and you are ready to proceed with the next part of the knitting, it is often necessary to make stitches to place on the needles that have been in the non-working position. This is quite simple. Slip a hook under the loop that lies at the top of the stitch next to the needle in the non-working position. Bring the needle back into the working position and slip the loop from the hook on to the needle. Repeat this action all along the row.

SHAPINGS

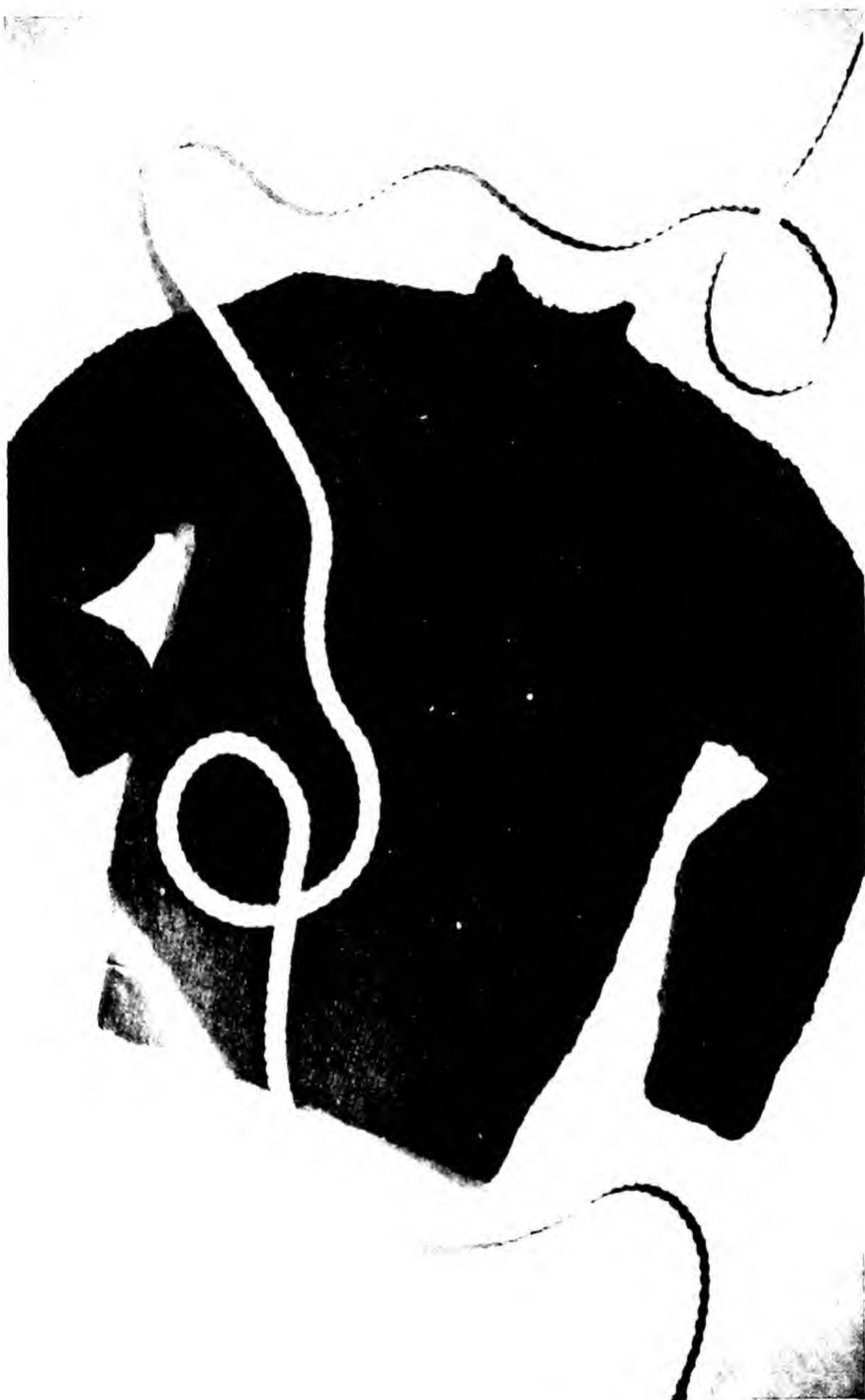
Most of the shapings found in hand knitting can be done quite efficiently on the machine, the technique being practically identical on all machines.

Decrease, Double. This action consists in making three stitches into one and is the equivalent to the hand knitting action of knitting three stitches together.

If the action is to be worked at the end of the row, lift the stitch from the 3rd needle along and place it on the 2nd needle. Now lift the stitch from the 1st



Idol for baby when wintry winds blow. The matinee jacket is given on page 389. The pram rug will be found on page 387.



For golfing, sailing or just pottering in the garden, this chunky sweater is the answer. See page 403 for the instructions.

needle and place it also on the 2nd needle. There are now 3 stitches on the 2nd needle and a vacant needle next to it.

Work across the row.

On the next row, lift the 1 stitch made from the 3 off its needle, it will be on the end needle now of course, and place it on the empty needle thus closing up the gap in the needle bed.

If a double decrease has to be worked inside the fabric, instead of at the end, place the 3 stitches on to the 1 needle as before, this will leave a vacant needle at each side of the needle containing the 3 stitches. Move all the stitches from each end 1 stitch along, thus closing up the gap in the fabric caused by the empty needles.

The above actions can be simplified by using a multiple transfer tool. Most machines have these useful gadgets supplied with them and they enable a number of stitches to be transferred at a time from one set of needles to another, thus facilitating the speedy working of fancy shapings where single or double increases are worked along the needle bed inside the fabric.

Decreases, Single. A single decrease consists of making 2 stitches into 1 and is the equivalent of knitting 2 stitches together by hand. To work a single decrease—using the hook, lift the stitch to be decreased off the needle and place it on the needle next to it.

If the decrease is at the end of the row simply work the next row in the ordinary way and it will knit these 2 stitches together.

If it is a special type of shaping where the single decrease is worked in the fabric along the needle bed, a vacant needle, where the stitch has been transferred from one needle to another, will be left. To close up this gap in the fabric all the remaining stitches must be moved one needle along, thus filling up the vacant needle with a stitch.

Increase. A single increase can be done in one of two ways. Either, an extra stitch can be cast on at the end of the row by pushing up the extra needle required from the needle bed, or you can work over an extra needle if it is a fixed-bed type of machine. Some knitters claim that this gives a jagged edge to the sides of the fabric, and it is undoubtedly true to say that this method of single increase is not as neat as working two stitches out of one by working into the back and front of the same stitch as in hand knitting.

The second method of single increase, which gives a much neater edge although it takes a little more practice on the machine, is worked by placing the last 2 stitches on the needles 1 stitch along on the needle bed, thus leaving an empty needle 3 needles in from the end. Using the hook tool, pick up the loop that lies at the top of the next stitch on the needle bed. Twist the hook round, thus closing this loop and forming an oval loop on the hook, then place this loop on the empty needle.

The above method can be used in garments incorporating dart shapings in the fabric. Where these are worked the stitches are moved one stitch outwards along the needle bed until the point is reached where the dart increase has to be made. Pick up the loop as for the single increase method above and place the stitch formed from the loop on to the empty needle.

Mass Increases. In many hand knitting patterns there is a mass increase row after the ribbing, for the lower edge of the back and front of a garment or the sleeve, has been worked. In hand knitting this is simple as it merely means working into the back and front of the stitch on which the increase falls at equal spaces along the row, making the required number of increase stitches.

There are two ways in which this action can be done.

The first is to transfer the stitches on to a hand knitting needle of the correct size to work the stitches at approximately the same tension as the knitting on the machine. Work the increase row by hand, then place the stitches back on the needles again pushing up the required number of extra stitches into the working position.

The second method is to transfer the stitches off the machine on to a knitting needle and then push up the extra number of needles, required for the number of stitches when the increase row is completed, into the working position and replace the stitches on the needles; Make a stitch by picking up the loop that lies between the last stitch replaced from the needle on to the machine and the next stitch on the knitting needle, twist this loop to form a stitch and place it on to the next needle. Repeat this action all across the row spacing the increases to be worked at equal distances all along the row.

Multiple Increases for Shapings. These are worked by simply casting on extra stitches according to the casting on method of the particular machine being used.

TWEED STITCH

Another interesting effect which can be obtained by using this holding position is similar to knitted tweed. Here is one example of tweed fabric.

Using two colours or more.

1st row: Push up an odd number of stitches.

Now set needles as follows—1 needle working position * 1 needle holding

position, 1 needle working position; rep. from * to end of row.

Using first colour work all across.

2nd row: Using first colour work all across.

3rd row: Set needles as follows. 2 needles working position * 1 needle holding position, 1 needle working position; rep. from * to last needle, 1 needle working position.

Using second colour work all across.

4th row: Using second colour work all across.

The pattern is worked throughout as on these 4 rows, changing the colours as desired on every 2 rows throughout.

WORKING INTO THE BACK OF STITCHES

I know of no home knitting machine on the market that will work into the back instead of the front of the stitches on the needles. This action is used in hand knitting to create an embossed effect in the fabric and consists of twisting a stitch when it is being worked, thus making it stand out in a clearly defined way from the fabric.

When working a pattern in which the back of stitches is worked into, say for instance to emphasize a fancy panel on a garment, the stitches edging the panel may be twisted as follows.

Insert a crochet hook in the stitch to be twisted and lift the stitch off its needle on the needle bed. Now twist the crochet hook round thus twisting the stitch at the bottom and then place the stitch on the empty needle again. Repeat this action on all the stitches to be twisted before working the row in the ordinary way.

ACKNOWLEDGEMENTS

Our thanks are due to Passap Hand Knitting Machines for their courtesy in allowing us to reproduce the diagrams which illustrate the "Knitting Machine" chapter.

Garment Supplement

BABY'S COT BLANKET OR PRAM RUG

COT BLANKET

The instructions for the pram rug can be used for a cot blanket to make any size required, add extra sts. for the extra width, i.e. $5\frac{1}{2}$ sts. to every in., noting that you must have a number of sts. divisible by 5 to work into the pattern.

Do not knit borders on the cot blanket. Work in the fabric pattern throughout and when pressed finish off by neatly binding the edges with a contrasting shade of ribbon.

PRAM RUG

Illustrated facing page 384.

MATERIALS: 8 oz. Double Knitting ground shade.

5 oz. Double Knitting for border.

2 No. 8 and 2 No. 7 needles.

MEASUREMENTS: 24 ins. wide, 36 ins. long.

TENSION: Using No. 7 needles, the knitting must be worked to produce $5\frac{1}{2}$ sts. and 7 rows to one square in., measured over stocking stitch.

Centre. Using No. 7 needles and ground shade cast on 101 sts.

Proceed in fabric pattern as follows—

1st row: * K.b.1, p.4; rep. from * to last st., k.b.1.

2nd row: * P.b.1, k.4; rep. from * to last st., p.b.1.

3rd and 4th rows: As 1st and 2nd.

5th row: * P.1, k.b.4; rep. from * to last st., p.1.

6th row: * K.1, p.b.4; rep. from * to last st., k.1.

7th and 8th rows: As 1st and 2nd.

These 8 rows form the patt. and are repeated until work measures 29 ins. from beg., finishing at end of a 3rd row of patt.

Cast off in patt.

Mitred Border. Narrow Side. Using No. 8 needles and contrast, cast on 101 sts. Proceed as follows—

1st row: K.

2nd row: inc. in first st., k. to last st., inc. in last st.

Rep. these 2 rows until work measures $2\frac{1}{2}$ ins. from the beg.

Cast off *loosely*.

Work second border in the same manner.

Long Side. Using No. 8 needles and contrast, cast on 152 sts.

Proceed as rows 1 and 2 of narrow side until work matches narrow side to cast off edge. Cast off.

Work second border in the same manner.

To Make Up. Block and very lightly press the centre and four border pieces on the wrong side, using a warm iron and a damp cloth.

Using a flat seam join borders to centre and neatly join mitred corners together, matching the corners row by row. Press all seams.

BABY'S DRESS

Illustrated facing page 192.

MATERIALS: 4 oz. Baby Wool, 3-ply.
2 No. 12 and 2 No. 9 needles.
One stitch-holder. 5 buttons.

MEASUREMENTS: Length from top of shoulder to lower edge $15\frac{1}{2}$ ins.
To fit a chest measurement of 20 ins.
Length of Sleeve seam $2\frac{1}{2}$ ins.

TENSION: Using No. 9 needles, the knitting must be worked to produce 7 sts. and 9 rows to one sq. in., measured over stocking stitch.

Front. ** Using two No. 9 needles and the Through the Stitch method, cast on 131 sts.

K.6 rows.

Proceed in Lace Stripe pattern as follows—

1st row: * K.1, w.f., k.3, sl.1, k.2 tog., p.s.s.o., k.3, w.f.; rep. from * to last st., k.1. 2nd row: P.

3rd row: As 1st row.

4th row: K.

These 4 rows form the pattern.

Continue in patt. until the work measures 12 ins. from the beg., finishing at end of a 4th row of the patt.

Bodice. Dec. as follows—

Next row: K.1, (k.2 tog.) 23 times, k.35, (k.2 tog.) 24 times, k.1, (84 sts. on the needle).

Next row: P. **

Change to No. 12 needles and proceed in Fancy Rib pattern as follows—

1st row: P.1, * k.2, p.2; rep. from * to last 3 sts., k.2, p.1.

2nd row: P.

These 2 rows form the pattern.

Rep. 1st and 2nd rows once more.

Shape the Armholes. Work in fancy rib pattern throughout as follows—

1st and 2nd rows: Cast off 4 sts., work to end.

3rd row: K.2 tog., patt. to last 2 sts., k.2 tog.

Rep. the 3rd row until there are 72 sts. on the needle.

Continue in patt. on these sts. until the work measures 2½ ins. from the beg. of the armhole shaping, finishing so that the right side of the work will be facing when working the next row.

Shape Neck as follows—

Next row: Patt. 30, cast off 12, patt. 29 (there now being 30 sts. on the needle after the cast off).

You will now have 2 groups of 30 sts. on the needle.

Proceed on the 1st group of 30 sts. as follows—

Dec. 1 st. at the neck edge on next and every row until 6 dec. in all have been worked and there are 24 sts.

Proceed on these 24 sts. until the work measures 3½ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape Shoulder as follows—

1st row: Cast off 12, patt. to end.

2nd row: Patt. all across.

Cast off remaining 12 sts.

Back. Work as the instructions for the front from ** to **.

Divide for Back Opening as follows—

Next row: P.1, (k.2, p.2) 10 times, k.1, sl. remaining 42 sts. on to stitch-holder and leave for the present.

Proceed on the 42 sts. on the needle for the first half of the back as follows—

Next row: P.42.

Work in Fancy Rib pattern as follows—

1st row: P.1, (k.2, p.2) 10 times, k.1.

2nd row: P.

These 2 rows form the pattern.

Shape Armhole as follows—

1st row: Cast off 4, patt. to end.

2nd row: P. to last 2 sts., k.2 tog.

3rd row: K.2 tog., patt. to end.

Continue on these sts. until the work matches the front up to the shoulder shaping, finishing at the armhole edge.

Shape the Shoulder as follows—

1st row: Cast off 12, patt. to end.

2nd row: Patt. all across.

3rd and 4th rows: As 1st and 2nd.

Cast off.

Slip sts. from stitch-holder on to a No. 12 needle, the point to the inside edge.

Cast on 3 sts. for underflap.

Proceed as follows—

Next row: K.4, (p.2, k.2) 10 times, p.1.

Next row: P. to last 3 sts., k.3.

Proceed in fancy rib pattern with g. st. underflap as follows—

1st row: K.4, (p.2, k.2) 10 times, p.1.

2nd row: P. to last 3 sts., k.3.

These 2 rows form pattern with 3 st. underflap.

Next row: As 1st row.

Shape Armhole as follows—

1st row: Cast off 4, patt. to last 3 sts., k.3.

2nd row: K.3, patt. to last 2 sts., k.2 tog.

3rd row: K.2 tog., patt. to last 3 sts., k.3.

Continue on these 39 sts. until work matches first half of back up to shoulder shaping, finishing at the armhole edge.

Shape Shoulder as on first half of back.

Sleeves. Using No. 12 needles and the Through the Stitch method, cast on 39 sts.

Work Picot Hem as follows—

1st row: K. 2nd row: P.

3rd and 4th rows: As 1st and 2nd.

5th row: K.1, * w.f., k.2 tog.; rep. from * to end. 6th row: P.

7th and 8th rows: As 1st and 2nd.

9th row: Make hem by knitting tog. 1 st. from needle, and 1 loop from cast-on edge all across row.

Inc. for remainder of sleeve as follows—

Next row: P.4, (m.1, p.1) 32 times, p.3, There will now be 71 sts. on the needle.

Change to No. 9 needles and proceed in Lace Stripe pattern as on the front until the work measures $2\frac{1}{4}$ ins. from the beginning.

Shape the Top by casting off 3 sts. at the beg. of the next 2 rows.

Now dec. 1 st. at both ends of every row for 12 rows, (41 sts. on the needle).

Cast off, knitting 2 tog. all across the row to the last st., then cast off the last st.

Work another sleeve in the same manner.

Neckband. Using a back-stitch seam join the shoulders of the back and front together.

With the right side of the work facing, using No. 12 needles rejoin the wool, and k. up 61 sts. round the neck.

Work picot edge as follows—

1st row: P.

2nd row: K.

3rd row: P.1, * w.r.n., p.2 tog.; rep. from * to the end.

4th row: K.

5th row: P. Cast off.

To Make Up. Block and press each piece of work lightly on the wrong side, using a warm iron and a damp cloth.

Using a back-stitch seam join the side and sleeve seams and stitch the sleeves into position.

Fold over neckband at the row of holes and neatly stitch down cast-off sts. to knitted-up sts. to form a picot edge round the neck.

Neatly st. down lower edge of underflap on wrong side of work.

Stitch 5 buttons at equal distances apart on underflap. Work 5 button loops to match on other side of back opening.

Press all seams.

BABY'S MATINÉE COAT

Illustrated facing page 384.

MATERIALS: 3 oz. Baby Wool, 3-ply, 2 No. 12, 2 No. 11 and 2 No. 9 needles. 4 buttons.

MEASUREMENTS: Length from top of shoulder to lower edge, 12 ins. To fit a chest measurement of 20 ins. Length of sleeve seam, $4\frac{1}{4}$ ins.

TENSION: Using No. 9 needles, the knitting must be worked to produce 7 sts. and 9 rows to 1 square in., measured over stocking stitch.

Special Note: The back and fronts are worked in one piece up to the armhole shaping.

Using No. 12 needles and the

Through the Stitch method of cast-on, cast on 247 sts.

K.8 rows.

Next row: K. to last 8 sts., sl. these 8 sts. on to a safety pin and leave for the present, as these will be used for the front band.

Change to No. 9 needles.

Next row: P. across 231 sts., sl. the last 8 sts. on to a second safety pin and leave these at present for the second front band.

Proceed on the 231 sts. in Fancy Vandyke pattern as follows—

1st row: * K.1, w.f., k.2 tog.t.b.l., k.5, k.2 tog., w.f.; rep. from * to last st., k.1.

2nd row: P.

3rd row: * K.2, w.f., k.2 tog.t.b.l., k.3, k.2 tog., w.f., k.1; rep. from * to last st., k.1.

4th row: P.

5th row: * K.3, w.f., k.2 tog.t.b.l., k.1, k.2 tog., w.f., k.2; rep. from * to last st., k.1.

6th row: P.

7th row: * K.4, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.3; rep. from * to last st., k.1.

8th row: P.

These 8 rows form the patt.

Continue in patt. until the work measures 8 ins. from the beginning finishing at the end of the 8th row of the pattern.

BODICE

Decrease as follows—

Next row: * K.6, (k.3 tog.) 3 times; rep. from * to last 6 sts., k.6, (141 sts. on the needle).

Change to No. 11 needles, and proceed in Fancy Faggot pattern as follows—

1st row: * K.b.1, k.2, w.f., k.2 tog.t.b.l.; rep. from * to last st., k.b.1.

2nd row: * P.b.1, k.2, w.f., k.2 tog.; rep. from * to last st., p.b.1.

These 2 rows form the patt.

Continue in faggot pattern until

work measures 8½ ins. from the beg., finishing so that the right side of the work will be facing when working the next row.

Divide for Armholes as follows—

Next row: Work in patt. across 33 sts., cast off 4; work in patt. across next 66 sts., (there now being 67 sts. on the needle after the cast-off); cast off 4 sts., work in patt. across remaining 32 sts., (there now being 33 sts. on the needle after the cast-off).

You will now have 3 sets of sts. on the needle, 33 sts. for the first front, 67 sts. for the back and 33 sts. for the second front.

First Front. Proceed on the first set of 33 sts. as follows—

Dec. 1 st. at the armhole edge on every alt. row until 5 dec. in all have been worked at the armhole edge and there are 28 sts. on the needle.

Continue in patt. on these 28 sts. until the work measures 11 ins. from the beg. The last row worked finishing at the front edge.

Shape the Neck by casting off 2 sts. at the beg. of the next and every alt. row until 4 sets of cast-off sts. have been worked and there are 20 sts. on the needle.

Cast off.

Back. Proceed on the second set of 67 sts. as follows—

Dec. 1 st. at both ends of every alt. row until 4 sets of dec. have been worked and there are 59 sts. on the needle.

Continue in patt. on these sts. until the work measures the same as the front up to the 20 cast-off sts. forming the shoulder.

Cast off.

Second Front. Proceed on the remaining group of 33 sts., working in faggot pattern to match the first front but reversing arm hole and neck shapings.

Front Band with buttonholes.

Special Note. This band will be worked on the left or right front according to whether the matinee coat is being knitted for a boy or a girl.

Sl. the 8 sts. from the safety pin on to a No. 11 needle and continue working in g. st. (every row k.) until sufficient has been worked to fit up the front edge of the coat.

Buttonholes are worked 1 in. apart from the neck edge down the front, work 4 buttonholes in all, the actual buttonhole rows being worked as follows—

1st row of buttonhole: K.3, cast off 2, k. to end.

2nd row of buttonhole: K.3, cast on 2, k. to end.

Sleeves. Using No. 11 needles and the thumb method, cast on 36 sts.

Knit 15 rows.

Inc. for remainder of sleeve as follows—

Next row: P.4 (inc. by purling into the front and back of next st., p.1) 15 times, p.2. There will now be 51 sts. on the needle.

Change to No. 9 needles and proceed in Fancy Vandyke pattern as on the bodice of the coat until the work measures 4½ ins. from the beg.

Shape the Top by casting off 1 st. at the beg. of every row until 37 sts. remain.

Now cast off 2 sts. at the beg. of every row until 29 sts. remain.

Cast off 3 sts. at the beg. of the next 6 rows, (11 sts. on the needle).

Cast off *tightly*.

Work a second sleeve in the same manner.

Collar. Using No. 11 needles and the Through the Stitch method cast on 75 sts.

Work picot hem as follows—

1st row: K.

2nd row: P.

3rd row: K.1, * w.f., k.2 tog.; rep. from * star to the end.

4th row: P.

Make Hem. Next row: K. tog. 1 st. from the needle and 1 loop from the cast-on edge all across the row.

Next row: Cast off 20 sts. for border along side of collar, k.34 (there now being 35 sts. on the needle after the cast-off) cast off the remaining 20 sts. to form the border for the second edge of the collar.

Rejoin the wool to the 35 sts. on the needle and continue in g. st. (every row k.) increasing 1 st. at the beg. of every row until there are 53 sts. on the needle.

Continue on these sts. until the work measures 2½ ins. from the beg.

Shape the Collar as follows—

1st row: K.21, cast off 11, k.20, (there now being 21 sts. on needle after cast-off).

Proceed on the first group of 21 sts. as follows—

1st row: K.14, turn.

2nd row: K. to end.

3rd row: K.7, turn.

4th row: K. to end.

Cast off the first group of 21 sts.

Rejoin the wool to the second group of 21 sts. and k. across these sts.

Now rep. 1st to 4th rows once.

Cast off 21.

To Make Up. Neatly stitch the front bands into position.

Lightly press all pieces of work on the wrong side, using a warm iron and a damp cloth.

Join the shoulders of the back and fronts together.

Join the sleeve seams and stitch the sleeves into position.

Neatly stitch the cast-off picot edge round the sides of the collar, then tack the collar into the neck of coat and neatly stitch into position.

Attach the buttons to correspond with the buttonholes.

Press all the seams.

BABY'S SHAWL

Illustrated facing page 192.

MATERIALS: 15 oz. Baby Wool, 3-ply.
2 No. 9 needles.

MEASUREMENTS: 55 ins. square when blocked and pressed.

TENSION: Using No. 9 needles, the knitting must be worked to produce 7 sts. and 9 rows to one square in., measured over stocking stitch.

CENTRE

Cast on 335 sts. and k.6 rows.

Proceed in Lace pattern with 2 st. garter stitch border as follows—

1st row: K.2, * k.1, k.2 tog., w.f., k.1, w.f., k.2 tog.t.b.l.; rep. from * to last 3 sts., k.3.

2nd row: K.2, p. to last 2 sts., k.2.

3rd to 6th rows: Rep. 1st and 2nd rows twice.

7th row: K.2 k.2 tog., * w.f., k.3, w.f., k.3 tog.; rep. from * to last 7 sts., w.f., k.3, w.f., k.2 tog., k.2.

8th row: As 2nd row.

9th row: K.2, * k.1, w.f., k.2 tog.t.b.l., k.1, k.2 tog., w.f.; rep. from * to last 3 sts., k.3.

10th row: As 2nd row.

11th row: K.2, * k.2, w.f., k.3 tog., w.f., k.1; rep. from * to last 3 sts., k.3.

12th row: As 2nd row.

13th to 16th rows: Rep. 1st and 2nd rows twice.

These 16 rows form the patt.

Rep. rows 1 to 16 inclusive 25 times more, then rep. 1st and 2nd rows of lace pattern once.

K.5 rows. Cast off.

Dressing the Centre. It is advisable at this point to dress the centre of the shawl in order to estimate the exact length of the lace to be knitted for the border. Allow sufficient lace for the four sides of the square plus 8 ins. to ease in at the four corners, (2 ins. for each corner.)

To Dress the Shawl pin it out to an exact square, (wrong side facing) stretching the fabric slightly as this enhances the beauty of the lace pattern. Cover with a *wet* cloth and press with a hot iron until the cloth is almost dry.

Leave pinned out if possible for twelve hours and then lightly press once more using a warm iron and a damp cloth.

LACE EDGING

Using No. 9 needles cast on 20 sts.

1st row: K.9, (k.2 tog., w.f., k.1) 3 times, w.f., sl.1, k.1, p.s.s.o.

2nd row: W.f., sl.1, k.1, p.s.s.o., k.18.

3rd row: K.8, (k.2 tog., w.f., k.1) 3 times, w.f., k.1, w.f., sl.1, k.1, p.s.s.o.

4th row: (W.f., sl.1, k.1, p.s.s.o.), twice, k.17.

5th row: K.7, (k.2 tog., w.f., k.1) 3 times, w.f., k.1, (w.f., sl.1, k.1, p.s.s.o.) twice. 6th row: (W.f., sl.1, k.1, p.s.s.o.) 3 times, k.16.

7th row: K.6, (k.2 tog., w.f., k.1) 3 times, w.f., k.1, (w.f., sl.1, k.1, p.s.s.o.) 3 times.

8th row: (W.f., sl.1, k.1, p.s.s.o.) 4 times, k.15.

9th row: K.5, (k.2 tog., w.f., k.1) 3 times, w.f., k.1, (w.f., sl.1, k.1, p.s.s.o.) 4 times.

10th row: (W.f., sl.1, k.1, p.s.s.o.) 5 times, k.14.

11th row: K.4, (k.2 tog., w.f., k.1) 3 times, w.f., k.1, (w.f., sl.1, k.1, p.s.s.o.) 5 times.

12th row: (W.f., sl.1, k.1, p.s.s.o.) 6 times, k.13.

13th row: K.3, (k.2 tog., w.f., k.1) 3 times, w.f., k.1, (w.f., sl.1, k.1, p.s.s.o.) 6 times.

14th row: (W.f., sl.1, k.1, p.s.s.o.) 7 times, k.12.

15th row: K.2, (k.2 tog., w.f., k.1) 3 times, w.f., k.1, (w.f., sl.1, k.1, p.s.s.o.) 7 times.

16th row: (W.f., sl.1, k.1, p.s.s.o.) 8 times, k.11.

17th row: K.4, (w.f., k.2 tog., k.1) twice, w.f., sl.1, k.2 tog., p.s.s.o., (w.f., sl.1, k.1, p.s.s.o.) 7 times.

18th row: (W.f., sl.1, k.1, p.s.s.o.) 7 times, k.12.

19th row: K.5, (w.f., k.2 tog., k.1) twice, w.f., sl.1, k.2 tog., p.s.s.o., (w.f., sl.1, k.1, p.s.s.o.) 6 times.

20th row: (W.f., sl.1, k.1, p.s.s.o.) 6 times, k.13.

21st row: K.6, (w.f., k.2 tog., k.1) twice, w.f., sl.1, k.2 tog., p.s.s.o., (w.f., sl.1, k.1, p.s.s.o.) 5 times.

22nd row: (W.f., sl.1, k.1, p.s.s.o.) 5 times, k.14.

23rd row: K.7, (w.f., k.2 tog., k.1) twice, w.f., sl.1, k.2 tog., p.s.s.o., (w.f., sl.1, k.1, p.s.s.o.) 4 times.

24th row: (W.f., sl.1, k.1, p.s.s.o.) 4 times, k.15.

25th row: K.8, (w.f., k.2 tog., k.1)

twice, w.f., sl.1, k.2 tog., p.s.s.o., (w.f., sl.1, k.1, p.s.s.o.) 3 times.

26th row: (W.f., sl.1, k.1, p.s.s.o.) 3 times, k.16.

27th row: K.9, (w.f., k.2 tog., k.1) twice, w.f., sl.1, k.2 tog., p.s.s.o., (w.f., sl.1, k.1, p.s.s.o.) twice.

28th row: (W.f., sl.1, k.1, p.s.s.o.) twice, k.17.

29th row: K.10, (w.f., k.2 tog., k.1) twice, w.f., sl.1, k.2 tog., p.s.s.o., w.f., sl.1, k.1, p.s.s.o.

30th row: W.f., sl.1, k.1, p.s.s.o., k.18.

These 30 rows form pattern and are repeated for length required.

To Complete Shawl. Lightly press lace edging on wrong side using warm iron and damp cloth.

Using a flat seam join border on to centre easing lace round corners.

Join two edges of lace at centre of one corner of shawl.

BOY'S PULLOVER with Polo or "V" Neck

This pullover has been designed in three sizes to fit a boy from 7 to 13 years. The figures in square brackets refer to the second and third sizes throughout the instruction.

MATERIALS: For a sleeveless "V"-necked pullover 5 ozs. of 3-ply Fingering.

For the Polo sweater, 7 ozs. of 3-ply Fingering. 2 stitch-holders.

2 No. 12 and 2 No. 10 needles.

4 No. 12 needles with points at both ends. Cable Needle.

MEASUREMENTS: Length from top of shoulder to lower edge, 16 [17, 18] ins. Width all round at underarm to fit a 27- [29-, 31-] in. chest. Length of sleeve seam, 13½ [14, 14½] ins.

TENSION: Using No. 10 needles, the knitting must be worked to produce 7½ sts. and 9½ rows to 1 square in., measured over stocking stitch.

N*

"V"-NECK PULLOVER

Front. Using No. 12 needles cast on 102 [108, 114] sts.

Work in k.1, p.1 rib for 2 [2½, 2½] ins. Change to No. 10 needles and proceed in Cable pattern as follows—

1st row: * P.1, k.4, p.1; rep. from * to end. 2nd row: P.

3rd and 4th rows: As 1st and 2nd rows.

5th row: * P.1, c.2f., p.1; rep. from * to end. 6th row: P.

These 6 rows form the patt.

Continue in patt. until the work measures 9½ [10, 10½] ins. from beg., finishing so that right side of work will be facing when working next row.

Divide for Neck as follows—

Patt. across 51 [54, 57] sts. turn and work on this group of sts. for the first half of the neck, dec. 1 st. at the neck edge on the next and the following 4th row, (49 [52, 55] sts. on the needle), thus finishing at the armhole edge.

Shape the Armhole. Still dec. at the front edge as before on every 4th row from the previous dec. Cast off 5 [6, 7] sts. at the beg. of the next row, then dec. 1 st. at the armhole edge on the next and every alt. row until 4 [5, 6] dec. in all have been worked at the armhole edge. The armhole shaping is now completed.

Continue to dec. at the neck edge only on every third row from the previous dec. until there are 21 [24, 27] sts. on the needle.

Continue on these sts. until the work measures $5\frac{1}{4}$ [6, $6\frac{1}{2}$] ins. from the beg. of the armhole shaping finishing at the armhole edge.

Shape the Shoulder by casting off 7 [8, 9] sts. at the beg. of the next and every alt. row until all sts. are cast off.

Rejoin the wool to the remaining group of 51 [54, 57] sts. and complete to match the other half of the front reversing all the shapings throughout.

Back. Work as the instructions for the front until $10\frac{1}{4}$ [$10\frac{3}{4}$, $11\frac{1}{4}$] ins. from the beg. have been completed.

Shape the Armholes by casting off 5 [6, 7] sts. at the beg. of the next 2 rows.

Now dec. 1 st. at both ends of the next and every alt. row until there are 84 [88, 92] sts. on the needle.

Continue on these sts. until work matches the front up to the shoulder shaping.

Shape the Shoulders by casting off 7 [8, 9] sts. at the beg. of the next 6 rows.

Cast off.

Armbands. Using a back-stitch seam join the shoulders of the back and front together.

With the right side of the work facing using No. 12 needles, rejoin the wool and k. up 116 [120, 124] sts. round the armhole.

Work in k.1, p.1 rib for 1 in.

Cast off in rib.

Complete second armhole to match.

Neckband. Using the 4 No. 12 needles with right side of work facing k. up 116 [120, 124] sts. round the neck including 1 st. where the work is divided at the lower edge of the "V" neck.

Work in rounds of k.1, p.1 rib for 1 in. decreasing 1 st. at each side of the st. knitted up at the centre of the "V" on every round. Cast off in rib.

To Make Up. Omitting k.1, p.1 rib block and lightly press on the wrong side using a warm iron and damp cloth.

Using a flat seam join k.1, p.1 rib at end of armbands.

Using a flat seam for the k.1, p.1 ribbed portions and a back-stitch seam for the remainder, join side seams.

Press all seams.

POLO NECK PULLOVER

Illustrated facing page 256.

The Back is knitted exactly the same as for the "V" necked pullover except that the stitches remaining after the shoulder shaping has been worked are not cast off but are slipped on a stitch-holder and left for the present.

The Front. Work as the instructions for the back until the armhole shaping is completed and there are 84 [88, 92] sts. on the needle.

Continue on these sts. until the work measures 4 [$4\frac{1}{4}$, $4\frac{1}{2}$] ins. from the beg. of the armhole shaping.

Shape Neck as follows—

Next row: Work in patt. across 29 [32, 35] sts.; k. the next 26 [24, 22] sts. on to a stitch-holder and leave for the present; work across the remaining 29 [32, 35] sts.

Proceed on 1st set of sts. as follows—

Keeping the patt. correct dec. 1 st. at the neck edge on the next and every alt. row until there are 21 [24, 27] sts.

Continue on these sts. until the work measures $5\frac{1}{4}$ [6, $6\frac{1}{2}$] ins. from the beg. of the armhole shaping finishing at the armhole edge.

Shape the Shoulder by casting off 7 [8, 9] sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Rejoin the wool to the remaining group of 29 [32, 35] sts. and complete to match the other half of the front reversing all shapings throughout.

Sleeves. Using No. 12 needles cast on 48 [54, 54] sts. and work in k.1, p.1 rib for $2\frac{1}{2}$ [2, 3] ins.

Change to No. 10 needles and proceed in patt. inc. 1 st. at both ends of the next and every following 5th row until there are 76 [82, 88] sts. on the needle working the extra sts. into the patt. throughout.

Continue without further inc. on these sts. until the work measures $13\frac{1}{2}$ [14, $14\frac{1}{2}$] ins. from the beg.

Shape the Top by casting off 4 [5, 6] sts. at the beg. of the next 2 rows.

Now dec. 1 st. at both ends of every row until there are 60 [66, 68] sts. on the needle.

Now dec. 1 st. at both ends of every alt. row until 28 [28, 34] sts. remain.

Cast off the remaining sts.

Work a second sleeve the same.

Polo Collar. Using a back-stitch seam join the shoulders of the back and front together.

With the right side of the work facing, using the 4 No. 12 needles, k. up 106 [110, 114] sts. round the neck, including the 2 sets of sts. from the stitch-holders.

Work in rounds of k.1, p.1 rib for $4\frac{1}{2}$ [$4\frac{1}{2}$, 5] ins.

Cast off loosely in rib.

To Make Up. Omitting k.1, p.1 rib, block and lightly press all pieces of work on the wrong side using a warm iron and a damp cloth.

Using a flat seam for the k.1, p.1 ribbed portions and a back-stitch seam for the remainder, join the side and sleeve seams and stitch the sleeves into position. Press all seams.

BOY'S SPORTS SWEATER

Illustrated facing page 97.

MATERIALS: 10 oz. 4-ply Fingering.

2 No. 10 and 2 No. 8 needles.

4 No. 10 needles with points at both ends.

One cable needle.

MEASUREMENTS: Length from the top of the shoulder to lower edge, $20\frac{1}{2}$ ins. Width all round at underarm to fit 32- to 34-in. chest.

Length of sleeve seam, $17\frac{1}{2}$ ins.

TENSION: Using No. 8 needles, the knitting must be worked to produce 6 sts. and 8 rows to 1 square in. measured over stocking stitch.

Front. Using No. 10 needles, cast on 100 sts.

Proceed in rib as follows—

1st row: K.1, * p.2, k.2; rep. from * to last 3 sts., p.2, k.1.

2nd row: P.1, * k.2, p.2; rep. from * to last 3 sts., k.2, p.1.

Rep. these 2 rows until work measures $2\frac{1}{2}$ ins. from beg. finishing at end of 1st row.

Next row: Rib 6, (inc. in next st., rib 7) 11 times, inc. in next st., rib to end (112 sts.).

Change to No. 8 needles and proceed in Twist and Cable pattern as follows—

1st row: * P.2, k.3, p.2, k.8; rep. from * to last 7 sts., p.2, k.3, p.2.

2nd row: * K.2, p.3, k.2, p.8; rep. from * to last 7 sts., k.2, p.3, k.2.

3rd row: * P.2, tw.3, p.2, k.8; rep. from * to last 7 sts., p.2, tw.3, p.2.

4th row: As 2nd row.

5th row: * P.2, k.3, p.2, c.4f.; rep. from * to last 7 sts., p.2, k.3, p.2.

6th row: As 2nd row.

7th row: As 3rd row.

8th row: As 2nd row.

These 8 rows form the pattern.

Continue in patt. until the work measures $12\frac{1}{2}$ ins. from the beg. finishing so that the right side of the work will be facing when working the next row.

Shape Armholes and "V" Neck as follows—

Next row: Cast off 7 sts., patt. to end.

Next row: Cast off 7 sts., patt. to end.

**

Next row: Work 2 tog. patt. 47, turn.

Continue on this group of 48 sts., decreasing 1 st. at the armhole edge on every alt. row until 5 dec. in all have been worked at the armhole edge, *at the same time* dec. 1 st. at the neck edge on the 2nd and following 4th row.

Continue without further shaping at the armhole edge but still decreasing on every 4th row from previous dec. at the neck edge until 32 sts. remain, then every following 3rd row until 29 sts. remain.

Continue on these sts. until the work measures 8 ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 10 sts. at the beg. of the next and following alt. row.

Work 1 row.

Cast off remaining 9 sts.

Rejoin the wool to the remaining sts. on the needle and complete to match the other half of the front.

Back. Work as instructions for the front until ** is reached.

Complete armhole shaping by decreasing 1 st. at both ends of next and every alt. row until 88 sts. remain.

Continue on these sts. until the work matches the front up to the shoulder shaping.

Shape the Shoulders by casting off 10 sts. at the beg. of the next 4 rows, 9 sts. at the beg. of the next 2 rows.

Cast off.

Sleeves. Using No. 10 needles, cast on 48 sts.

Work in k.2, p.2 rib as on the front for 3 ins., finishing at end of a 1st row.

Next row: Rib 6, (inc. in next st., rib 11) 3 times, inc. in next st., rib to end (52 sts.).

Change to No. 8 needles and proceed in patt. as on the front, increasing 1 st. at both ends of 3rd and every following 5th row until there are 92 sts. on the needle, working the extra sts. into the patt. throughout.

Continue on these sts. until the work measures $17\frac{1}{2}$ ins. from the beg.

Shape the Top by casting off 6 sts. at the beg. of the next 2 rows.

Now dec. 1 st. at both ends of every alt. row until 48 sts. remain.

Cast off 6 sts. at beg. of next 4 rows.

Cast off.

Work another sleeve in the same manner.

Neckband. Using a back-stitch seam join the shoulders of the back and front together.

Using 4 No. 10 needles rejoin wool and with the right side of the work facing commence at the top of the left shoulder, k. up 70 sts. along side of neck, k. up 1 st. from centre of "V" by picking up the loop that lies at the centre of the "V" and knitting into the back of it; k. up 70 sts. along 2nd side of neck, then 30 sts. across the back (171 stitches).

Work 7 rounds in rib, decreasing 1 st. at each side of st. knitted up through centre "V" on every round.

Cast off in rib.

To Make Up. Omitting k.2, p.2 rib block and press on wrong side using a warm iron and damp cloth.

Using a flat seam for k.2, p.2 rib and back-stitch seam for remainder of garment, join side and sleeve seams and stitch sleeves into position.

Press all seams.

Rep. these 2 rows until the ribbing measures 2 $[2\frac{1}{4}, 2\frac{1}{4}]$ ins. from the beg., finishing at the end of the 2nd row.

Change to No. 10 needles and proceed in Fancy Rib pattern as follows—

1st row: * P.1, k.5, p.1; rep. from * to end.

2nd row: * K.1, p.1, k.3, p.1, k.1; rep. from * to end.

These 2 rows form the patt.

Continue in patt. until work measures 10 $[10\frac{1}{4}, 11\frac{1}{4}]$ ins. from beg.

Armhole Shaping. Divide the fronts and back as follows—

Next row: Patt. across 41 $[45, 48]$ sts. Cast off 12 $[12, 12]$.

Patt. across 82 $[88, 96]$ sts., (83 $[89, 97]$ sts. on needle after the cast off).

Cast off 12 $[12, 12]$ sts.

Work in patt. to end.

You will now have 3 groups of sts. on the needle.

Proceed on the first group of 41 $[45, 48]$ sts. for the first front as follows—

Dec. 1 st. at front edge on the next and following 4th row thus commencing the front shaping; at the same time shape the armhole by decreasing 1 st. at the armhole edge on every row until 4 $[5, 6]$ dec. in all have been worked at the armhole edge.

The armhole shaping is now completed and there are 35 $[38, 40]$ sts. on the needle.

Continue decreasing on the front edge only on every 4th row from the previous dec. until there are 24 $[27, 30]$ sts. on the needle.

Continue on these sts. until the work measures 6 $[6\frac{1}{4}, 6\frac{1}{4}]$ ins. from the beg. of the armhole shaping finishing at the armhole edge.

Shape the Shoulder by casting off 8 $[9, 10]$ sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Back. Rejoin the wool to the second group of 83 $[89, 97]$ sts. and proceed as follows—

Shape the Armholes by decreasing 1 st. at both ends of every alt. row until there are 79 $[85, 91]$ sts. on the needle.

Continue on these sts. until the work matches the front up to shoulder shaping.

Shape the Shoulders by casting off 8 $[9, 10]$ sts. at the beg. of the next 6 rows. Cast off the remaining sts.

Rejoin wool to the last group of 41 $[45, 48]$ sts. Work as the instructions for the first front reversing all the shapings throughout.

Sleeves. Using No. 12 needles cast on 49 $[49, 55]$ sts.

Work in rib as on the lower edge of the cardigan for 2 $[2\frac{1}{4}, 2\frac{1}{4}]$ ins. finishing at the end of the 2nd row of the patt. and inc. 1 st. at the end of the last row on the 55-st. size only there will now be 49 $[49, 56]$ sts. on the needle.

Change to No. 10 needles and proceed in patt. as on the body of the cardigan inc. 1 st. at both ends of the 3rd and every following 4th row until there are 81 $[85, 88]$ sts. on the needle, working the extra sts. into the fancy rib pattern throughout.

Continue on these sts. without further inc. until the work measures 13 $[14, 14\frac{1}{4}]$ ins. from the beg.

Shape the Top by casting off 4 sts. at the beg. of the next 2 rows.

Now dec. 1 st. at both ends of every row until there are 47 $[51, 54]$ sts. on the needle.

Continue to dec. at both ends of every alt. row until 25 $[29, 32]$ sts. remain. Cast off.

Work a second sleeve in the same manner.

Front Band. Using No. 12 needles cast on 9 sts.

1st row: K.2, (p.1, k.1) 3 times, k.1.

2nd row: (K.1, p.1) 4 times, k.1

3rd and 4th rows: As 1st and 2nd rows.

5th row: Rib 4, cast off 2, rib to the end.

6th row: Rib 3, cast on 2, rib to end.

7th to 14th rows: Rep. 1st and 2nd rows 4 times.

Work rows 5 to 14 inclusive until there are 10 [10, 11] buttonholes.

Now work rows 5 and 6 thus making 11 [11, 12] buttonholes in all.

Continue working in rib without further buttonholes by repeating the 1st and 2nd rows until 34 [36, 38] ins. (not stretched) have been worked.

Cast off in rib.

To Make Up. Omitting k.1, p.1 rib. block and lightly press all pieces of work on the wrong side using a warm iron and damp cloth.

Using a flat seam for the k.1, p.1 rib portions and a back-stitch seam for the ribbed patt. portions join the sleeve and shoulder seams.

Using a back-stitch seam stitch the sleeves into position.

Using a flat seam stitch on the front band.

Attach the buttons to correspond with the buttonholes. Press all seams.

GIRL'S JUMPER

Illustrated facing page 97.

MATERIALS: 6 oz. Dark, 1 oz. Light 3-ply Fingering.

2 No. 13, 2 No. 10 needles.

One 4-in. zip-fastener.

MEASUREMENTS: Length from top of shoulder to lower edge, 19 ins.

Width all round at underarm to fit 30-in. chest.

Length of sleeve seam, 17½ ins.

TENSION: Using No. 10 needles, the knitting must be worked to produce 7½ sts., and 9½ rows to 1 square in. measured over stocking stitch.

Front. Using No. 13 needles and dark cast on 96 sts. Work in k.1, p.1 rib for 3½ ins., inc. 1 st. at the end of the last row (97 sts.).

Change to No. 10 needles and proceed in Embossed Vandyke pattern as follows—

1st row: * K.1, (k.2 tog. t.b.l.) twice, (w.f., k.1) 3 times, w.f., (k.2 tog.) twice; rep. from * to last st., k.1.

2nd row: P.

3rd and 4th rows: As 1st and 2nd rows.

5th row: P. 6th row: K.

These 6 rows form the patt.

Keeping the patt. correct and working extra sts. in patt. throughout inc. 1 st. at both ends of next and every following 6th row until 111 sts. are on needle.

Continue on these sts. until the work measures 12½ ins. from beg. finishing so that right side of work will be facing when working the next row.

Shape Armholes by casting off 7 sts. at beg. of next 2 rows then dec. 1 st. at both ends of every row until there are 87 sts. on the needle.

Continue on these sts. until the 6th row of the patt. has been worked.

Break off dark.

Join in light and continue in patt. as on the 1st and 2nd rows of the embossed vandyke pattern until the work measures 5 ins. from the beg. of the armhole shaping.

Shape the Neck as follows—

Next row: Patt. 34, cast off 19, patt. to end.

Proceed in patt. on the 1st set of 34 sts., dec. 1 st. at the neck edge on the next and every row until 28 sts. remain.

Continue on these sts. until the work measures 6½ ins. from the beg. of the armhole shaping finishing at the armhole edge.

Shape the Shoulder as follows—

1st row: Cast off 9 sts., work to end.

2nd row: Work all across.

3rd and 4th rows: As 1st and 2nd.

Cast off.

Rejoin the wool to the remaining group of 34 sts. and complete to match

the other half of the front reversing all shapings throughout.

Back. Work as the front until the armhole shaping is completed and there are 87 sts. on the needle.

Still using dark and working in embossed vandyke pattern throughout continue on these sts. until the work measures $3\frac{1}{2}$ ins. from the beg. of the armhole shaping.

Divide for the Back opening—

Next row: Work in patt. across 42 sts., inc. in next st., cast off 1, inc. in next st. patt. to end.

Proceed on 1st group of 44 sts. as follows—

Keeping patt. correct and knitting the st. at the inside edge throughout continue on these sts. until the work measures the same as the front up to the shoulder shaping finishing at the armhole edge.

Shape the Shoulder as follows—

1st row: Cast off 9 sts., work to end.

2nd row: Work all across.

3rd and 4th rows: As 1st and 2nd.

5th row: Cast off 10 sts., work to end.

6th row: Work all across. Cast off.

Rejoin the wool to the remaining group of 44 sts. and knitting the st. at the inside edge on every row complete to match the other half of the back.

Sleeve. Using No. 13 needles and dark wool cast on 54 sts. and work in k.1, p.1 rib for 3 ins.

Change to No. 10 needles and pro-

ceed in st. st., increasing 1 st. at both ends of the 3rd and every following 6th row until there are 90 sts. on the needle. Continue on these sts. until the work measures $17\frac{1}{2}$ ins. from beg.

Shape the Top by casting off 3 sts. at the beg. of the next 6 rows.

Now dec. 1 st. at both ends of every row until 64 sts. remain; then every alt. row until 54 sts. remain; then every following 3rd row until 34 sts. remain.

Cast off 5 sts. at the beg. of the next 6 rows. Cast off.

Work a second sleeve the same.

Neckband. Using a back-stitch seam join the shoulders of back to the front.

Using No. 13 needles and dark wool with the right side of the work facing k. up 97 sts. round the neck.

Proceed as follows—

1st row: * K.1, p.1; rep. from * to last st., k.1. **2nd row:** K.2, * p.1, k.1; rep. from * to last st., k.1.

Rep. these 2 rows until the work measures 1 in. from the beg.

Cast off in rib.

To Make Up. Block and press each piece of work on the wrong side using a warm iron and damp cloth.

Using a back-stitch seam for all except k.1, p.1 rib portions and a flat seam for the k.1, p.1 rib portions, join side and sleeve seams and stitch sleeves into position.

Attach zip-fastener into back opening.

Press all seams.

MAN'S CARDIGAN

Illustrated facing page 321.

MATERIAL: 14 oz. 4-ply Fingering.

2 No. 11 and 2 No. 9 needles.

10 buttons.

MEASUREMENTS: Length from top of shoulder to lower edge, $24\frac{1}{2}$ ins.
Width all round at underarm to fit 40-in. chest.
Length of sleeve seam 19 ins.

TENSION: Using No. 9 needles, the knitting must be worked to produce $6\frac{1}{2}$ sts. and $8\frac{1}{2}$ rows to 1 square in., measured over stocking stitch.

Right Front: Using No. 11 needles, cast on 70 sts. Work k.1, p.1 for 2 ins. Change to No. 9 needles and proceed in patt. as follows—

1st row: * P.4, k.1; rep. from * to end.

2nd row: * P.2, k.3, rep. from * to end.

3rd row: * P.2, k.3; rep. from * to end.

4th row: * P.4, k.1; rep. from * to end.

These 4 rows form the patt.

Continue in patt. until the work measures 16 ins. from the beg., finishing at the end of a 1st or 3rd row of the patt.

Shape the Armhole and Front Slope by casting off 9 sts. at beg. of next row.

Dec. 1 st. at the armhole edge on the next and every alt. row until 7 dec. in all have been worked at the armhole edge; at the same time commence the front slope by decreasing 1 st. at the front edge on the first row of the armhole shaping and every following 3rd row until the armhole shaping is completed.

Continue without further dec. at armhole edge but still dec. at the front edge on every 3rd row as before until 36 sts. remain.

Continue on these sts. until the work measures 8½ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 12 sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Left Front. Work to match the right front reversing all shapings.

Back. Using No. 11 needles, cast on 130 sts.

Work in k.1, p.1 rib for 2 ins.

Change to No. 9 needles and proceed in patt. as on the right front until the work matches the fronts up to the armhole shaping.

Shape the Armholes by casting off 7 sts. at the beg. of the next 2 rows then dec. 1 st. at both ends of next and every alt. row until 106 sts. remain.

Continue on these sts. until the work matches front up to shoulder shaping.

Shape the Shoulders by casting off 12 sts. at the beg. of the next 6 rows.

Cast off.

Sleeves. Using No. 11 needles, cast on 60 sts.

Work in k.1, p.1 rib for 3 ins.

Change to No. 9 needles and proceed in patt. as on the right front, inc. 1 st. at both ends of 3rd and every following 4th row until there are 108 sts. on the needle, then on every following 3rd row until there are 118 sts. on the needle.

Continue on these sts. until the work measures 19 ins. from the beg.

Shape the Top by casting off 8 sts. at the beg. of the next 2 rows.

Dec. 1 st. at both ends of next and every alt. row until 48 sts. remain.

Cast off 7 sts. at the beg. of the next 6 rows.

Cast off.

Work another sleeve in the same manner.

Pockets. Using No. 9 needles, cast on 40 sts.

Work in patt. as on the right front for 4½ ins., finishing at the end of a 4th row of the patt. and increasing 1 st. at the end of the last row (41 sts.).

Change to No. 11 needles and proceed as follows—

1st row: K.2, * p.1, k.1; rep. from * to last st., k.1.

2nd row: * K.1, p.1; rep. from * to last st., k.1.

Rep. these 2 rows for 1 in.

Cast off in rib.

Work a second pocket in the same manner.

Front Band. Using No. 11 needles, cast on 11 sts.

1st row: K.2, (p.1, k.1) 4 times, k.1.

2nd row: (K.1, p.1) 5 times, k.1.

3rd and 4th rows: As 1st and 2nd,

5th row: Rib 4 sts., cast off 3 sts., rib to end.

6th row: Rib 4 sts., cast on 3 sts., rib to end.

7th and 8th rows: As 1st and 2nd.

Continue in this manner, working a

buttonhole as on 5th and 6th rows on 13th and 14th rows from previous buttonhole until 10 buttonholes in all have been worked.

Continue without further buttonholes until work measures 53 ins. (not stretched) from beg. Cast off.

To Make Up. Omitting ribbing, with wrong side of work facing, block fabric by pinning out round edges,

then press using a warm iron and damp cloth.

Stitch pockets into position as shown on photograph facing page 321.

Using a back-stitch seam join shoulders, side and sleeve seams and stitch sleeves into position, placing sleeve seam $\frac{1}{4}$ in. to front of side seam

Using a flat seam stitch on front band attach buttons to correspond with buttonholes. Press all seams.

MAN'S CHUNKY SWEATER

Illustrated facing page 385.

MATERIALS: 32 oz. Double Knitting Wool.

2 No. 5 and 2 No. 3 needles.

4 No. 6 needles with points at both ends.

2 stitch-holders.

MEASUREMENTS: Length from top of shoulder to lower edge, $25\frac{1}{2}$ ins.

Width all round at underarm to fit a 40- to 42-in. chest.

Length of sleeve seam, 18 ins.

TENSION: Using No. 3 needles, the knitting must be worked to produce $3\frac{1}{4}$ sts. and 5 rows to 1 square in. using wool *double*, measured over stocking stitch. This sweater is worked in *double wool* throughout.

Front. Using No. 5 needles and wool *double* cast on 80 sts.

Work in k.1, p.1 rib for $3\frac{1}{4}$ ins. increasing 1 st. at the end of the last row (81 sts.).

Change to No. 3 needles and proceed in Tweed Rib stitch as follows—

1st row: * P.2, k.b.1; rep. from * to end. 2nd row: * P.b.1, k.2; rep. from * to end.

3rd and 4th rows: As 1st and 2nd.

5th row: * K.b.1, p.2; rep. from * to end.

6th row: * K.2, p.b.1; rep. from * to end.

7th row: P.1, * k.b.1, p.2; rep. from * to last 2 sts., k.b.1, p.1.

8th row: K.1, * p.b.1, k.2; rep. from * to last 2 sts., p.b.1, k.1.

These 8 rows form the patt.

Continue in patt. until the work measures 16 ins. from the beg. finishing so that the right side of the work will be facing when working next row.

Shape the Armholes, keeping the patt. correct, by decreasing 1 st. at both ends of next and every alt. row (71 sts.).

Continue on these sts. until the work measures 8 ins. from the beg. of the armhole shaping.

Shape Neck as follows—

Next row: Patt. 30, work next 11 sts. on to stitch-holder and leave for the present, patt. 30.

Proceed on each group of 30 sts. as follows—

Dec. 1 st. at the neck edge on every row until 24 sts. remain.

Continue on these sts. until the work measures $9\frac{1}{4}$ ins. from the beg. of the armhole shaping, finishing at the arm hole edge.

Shape the Shoulder by casting off 8 sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Back. Work as instructions for the front until the neck shaping is reached.

Continue on these 71 sts. until the work matches the front up to the shoulder shaping.

Shape the Shoulders by casting off 8 sts. at the beg. of the next 6 rows.

Slip the remaining sts. on to a stitch-holder and leave for the present.

Sleeves. Using No. 5 needles, cast on 42 sts.

Work in k.1, p.1 rib for $3\frac{1}{4}$ ins., inc. 1 st. at the end of the last row (43 sts.).

Change to No. 3 needles and proceed in patt. as on the front, inc. 1 st. at both ends of the 7th and every following 9th row until there are 61 sts. on the needle.

Continue on these sts. until the work measures 18 ins. from the beg., finishing so that the right side of the work will be facing when working next row.

Shape the Top by decreasing 1 st. at both ends of next and every alt. row until 51 sts. remain.

Cast off 4 sts. at the beg. of the next 10 rows. Cast off.

Work another sleeve in the same manner.

Neckband. Using a back-stitch seam join the shoulders of the back and front together.

Using set of No. 6 needles, with the right side of the work facing k. up 64 sts. round the neck, including the sts. from the stitch-holders.

Work in rounds of k.1, p.1 rib for 2 ins. Cast off in rib.

To Make Up. Omitting the k.1, p.1 rib, block and press on the wrong side of the work.

Using a back-stitch seam join the side and sleeve seams and stitch sleeves into position, matching the sleeve and armhole shapings. Press all seams.

MAN'S FAIR ISLE PULLOVER

Illustrated facing page 128.

MATERIALS: 8 oz. Light Grey, 1 oz. Yellow, 1 oz. Emerald, 1 oz. Red, 1 oz. Blue, 1 oz. Mid Green, 1 oz. Dark Green, 3-ply Fingering.

2 No. 12 and 2 No. 10 needles.

4 No. 12 needles pointed both ends.

MEASUREMENTS: Length from top of shoulder to lower edge 25 ins.

Width all round at underarm to fit 40- to 42-in. chest.

ABBREVIATIONS for colours used in this design:

L.G. = Light Grey; Y. = Yellow;
E. = Emerald; G. = Mid Green;
D.G. = Dark Green; R. = Red;
B. = Blue.

TENSION: Using No. 10 needles, the knitting must be worked to produce 8 sts. and 8 rows to 1 square in. measured over Fair Isle pattern.

Front. Using No. 12 needles and L.G. cast on 162 sts.

Work in k.1, p.1, rib for $3\frac{1}{4}$ ins. inc. 1 st. at the end of the last row (163 sts.).

Change to No. 10 needles.

Proceed to work Fair Isle pattern as follows—

1st row: Using L.G., k.

2nd row: Using L.G., p.

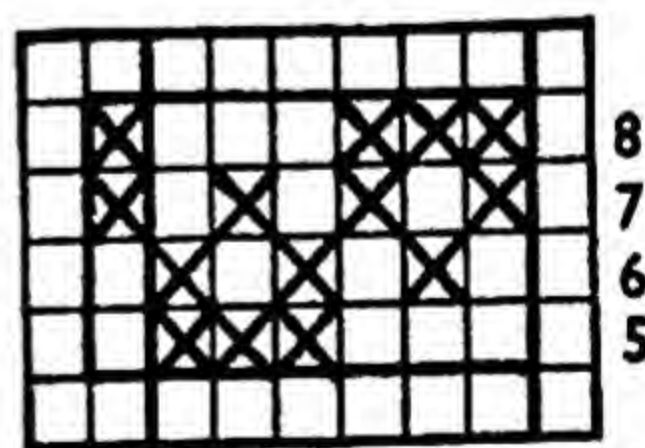
3rd row: Using L.G. and Y., k.1 L.G., 1 Y.; rep. from * to last st., k.1 L.G.

4th row: Using L.G., p.

5th to 8th rows: Using L.G. and E., work from Chart A.

9th row: Using L.G., k.

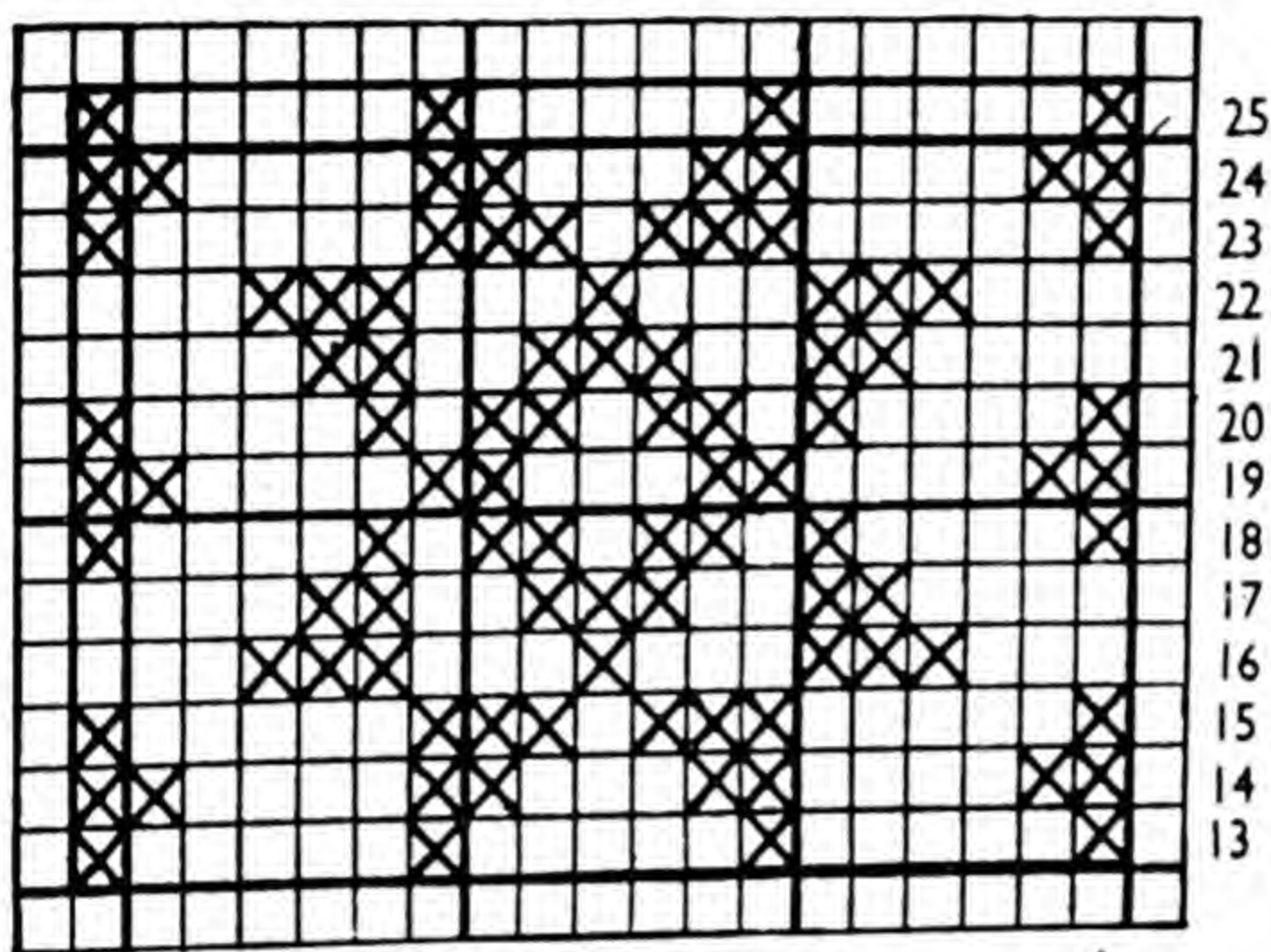
CHART "A"



6 STITCH P.

LAST 6 STS. REPEAT
FIRST ST. K. ROW.
LAST ST. P. ROW.

CHART "B"



18 STITCH REPEAT

LAST ST. K. ROW.
FIRST ST. P. ROW.

10th row: P. • 1 L.G., 1 Y.; rep. from • to last st., p.1 L.G.

11th row: Using L.G., k.

12th row: Using L.G., p.

13th to 17th rows: Using L.G. and R., work from chart B.

18th to 20th rows: Using L.G. and B., work from chart B.

21st to 25th rows: Using L.G. and R., work from chart B.

26th row: Using L.G., p.

27th row: Using L.G., k.

28th row: Using L.G. and G., p. • 1 L.G., 1 G.; rep. from • to last st., p.1 L.G.

29th row: Using L.G., k.

30th row: Using L.G., p.

31st to 34th rows: Using L.G. and D.G., work from chart C.

35th row: Using L.G., k.

36th row: Using L.G., p.

37th row: Using L.G. and G., k. • 1 L.G., 1 G.; rep. from • to last st., k.1 L.G.

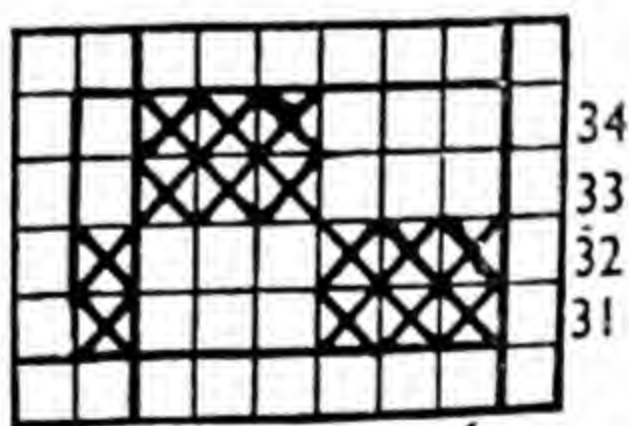
38th row: Using L.G., p.

39th row: Using L.G., k.

40th to 43rd rows: Using L.G. and B. work from chart D.

44th to 46th rows: Using L.G. and R. work from chart D.

CHART "C"



6 STITCH REPEAT

LAST ST. K. ROW.
FIRST ST. K. ROW.

KEY

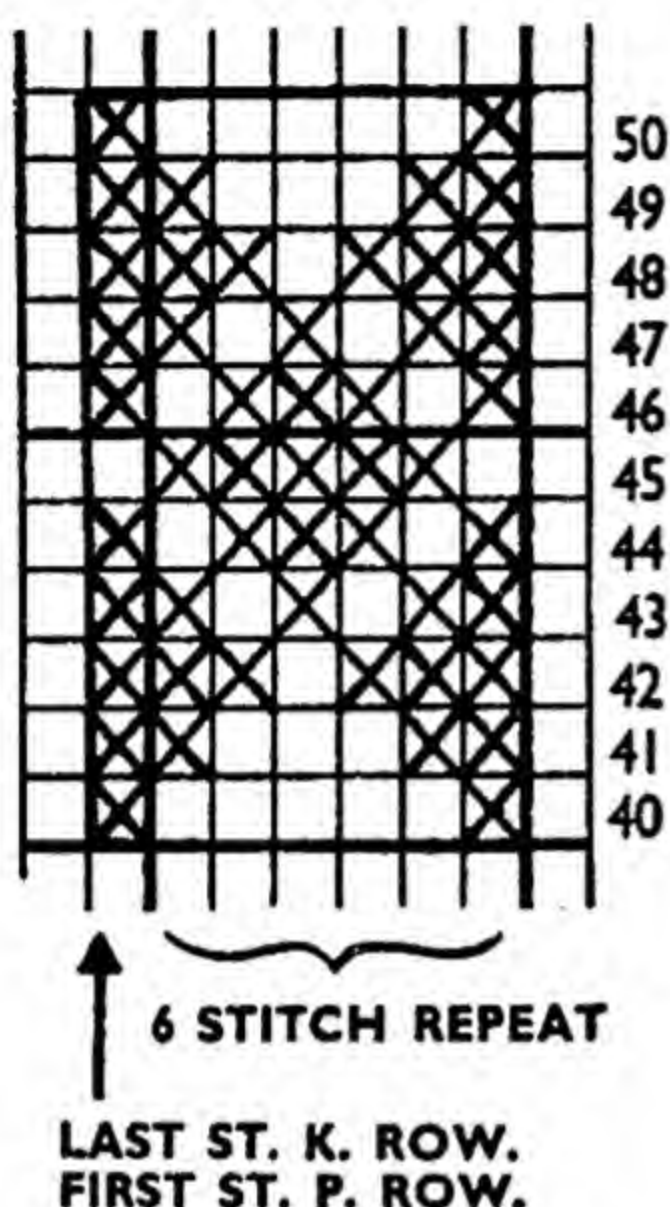


LIGHT GREY



CONTRAST

CHART "D"



47th to 50th rows: Using L.G. and B., work from chart D.

These 50 rows form the patt.

Continue in patt. until the work measures $16\frac{1}{2}$ ins. from the beg.

Divide for "V" neck as follows—

Next row: Patt. 81, cast off 1, patt. to end.

Shape Armhole and "V" Neck. Keeping Fair Isle patt. correct throughout, and working on the first group of 81 sts., proceed as follows—

Cast off 8 sts. at the beg. of the next row, then dec. 1 st., at the armhole edge of every row until 16 dec. in all have been worked at the armhole edge, at the same time dec. 1 st. at the neck edge on the 3rd and every following 4th row until the armhole shaping is completed.

Continue without further dec. at the armhole edge but still dec. at the neck edge on every 4th row as before until 47 sts. remain then every following 3rd row until 36 sts. remain.

Continue on these sts. until the work

measures $8\frac{1}{2}$ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 12 sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Rejoin the wool to the remaining group of 81 sts. and complete to match the other half of the front.

Back. Work to match the front until the armhole shaping is reached.

Shape the Armholes by casting off 8 sts. at the beg. of the next 2 rows. Dec. 1 st. at both ends of every row until 115 sts. remain.

Continue on these sts. until the work matches the front up to the shoulder shaping.

Shape the Shoulders by casting off 12 sts. at the beg. of the next 6 rows. Cast off.

Armbands. Using a back-stitch seam, join the shoulders of the back and front together.

With the right side of the work facing, using No. 12 needles and L.G., k. up 180 sts. round the armhole.

Work in k.1, p.1 rib for 1 in.

Cast off in rib.

Complete second armhole to match.

Neckband. Using No. 12 needles and L.G. wool, with right side of work facing, k. up 206 sts. round neck including 1 st. through cast off st. at centre of "V".

Work in rounds of k.1, p.1 rib, dec. 1 st. at each side of the st. knitted up through the centre "V" on every round for 1 in.

To Make Up. Omitting ribbing, with wrong side of work facing, block fabric by pinning out round edges, then press, using a hot iron and wet cloth.

Using a back stitch-seam join side seams.

Join armbands. Press all seams.

MAN'S LUMBER JACKET

Illustrated facing page 96.

MATERIALS: 19 oz. Double Knitting Wool.

2 No. 10 and 2 No. 8 needles.

18-in., open-ended, zip-fastener.

MEASUREMENTS: Length from top of shoulder to lower edge, 23 ins.

Width all round at underarm to fit 38- to 40-in. chest.

Length of sleeve seam 19 ins.

TENSION: Using No. 8 needles, the knitting must be worked to produce $5\frac{1}{2}$ sts. and $7\frac{1}{2}$ rows to 1 square in., measured over stocking stitch.

Note: The back and fronts are worked in one piece up to the armhole shaping.

Using No. 10 needles cast on 210 sts. Proceed in rib as follows—

1st row: K.2, * p.2, k.2; rep. from * to end.

2nd row: K.1, p.1, * k.2, p.2; rep. from * to last 4 sts., k.2, p.1, k.1.

Rep. 1st and 2nd rows 12 times more then rep. 1st row.

Next row: Rib 15 (inc. in next st., rib 14) 12 times, inc. in next st., rib to end (223 sts.).

Change to No. 8 needles and proceed in Basket Pattern as follows—

1st row: K.3, * p.7, k.3; rep. from * to end.

2nd row: K.1, p.2, * k.7, p.3; rep. from * to last 10 sts., k.7, p.2, k.1.

3rd and 4th rows: As 1st and 2nd.

5th row: K.1, p.4, * k.3, p.7; rep. from * to last 8 sts., k.3, p.4, k.1.

6th row: K.5, * p.3, k.7; rep. from * to last 8 sts., p.3, k.5.

7th and 8th rows: As 5th and 6th.

These 8 rows form the pattern.

Continue in patt. until the work measures $14\frac{1}{2}$ ins. from the beg.

Divide for Armholes as follows—

Next row: Patt. 50, cast off 11, patt. 100 (101 stitches on the needle), cast off 11, patt. to end.

Proceed on first group of 50 sts. as follows—

Dec. 1 st. at armhole edge on next and every row until 43 sts. remain.

Knitting st. at front edge on every row, and working the remaining sts. in k.1, p.1 rib, continue until the work measures 18 ins. from the beg., finishing at the front edge.

Shape the Neck by casting off 4 sts. at the beg. of the next row, then dec. 1 st. at neck edge on every alt. row until 28 sts. remain.

Continue on these sts. until the work measures $8\frac{1}{2}$ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 7 sts. at the beg. of next and every alt. row until all the sts. are cast off.

Back. Rejoin the wool to the next group of 101 sts.

Shape the Armhole by decreasing 1 st. at both ends of every row until 91 sts. remain.

Proceed in k.1 p.1 rib on these sts. until the work matches fronts up to the shoulder shaping.

Cast off all across.

Rejoin the wool to the remaining group of sts. and complete to match the other half of the front, reversing all the shapings.

Sleeves. Using No. 10 needles, cast on 52 sts. Work 27 rows in k.2, p.2 rib.

Next row: Rib 5 (inc. in next st., rib 4) 8 times, inc. in next st., rib to end (61 sts.).

Change to No. 8 needles and proceed in Basket Pattern as follows—

1st row: K.2, * p.7, k.3; rep. from * to last 9 sts., p.7, k.2.

2nd row: P.2, * k.7, p.3; rep. from * to last 9 sts., k.7, p.2.

3rd and 4th rows: As 1st and 2nd.

5th row: P.4, * k.3, p.7; rep. from * to last 7 sts., k.3, p.4.

6th row: K.4, * p.3, k.7; rep. from * to last 7 sts., p.3, k.4.

7th and 8th rows: As 5th and 6th. These 8 rows form the patt.

Keeping the patt. correct inc. 1 st. at both ends of next and every following 6th row until there are 91 sts. on the needle.

Continue on these sts. until the work measures 19 ins. from the beg.

Shape the Top by casting off 2 sts. at the beg. of every row until 11 sts. remain. Cast off.

Work another sleeve in the same manner.

Collar. Using No. 8 needles cast on 110 sts.

1st row: * K.2, p.2; rep. from * to last 2 sts., k.2.

2nd row: K.1, p.1, * k.2, p.2; rep. from * to last 4 sts., k.2, p.1, k.1.

Shape Collar as follows—

1st row: K.1, k.2 tog.t.b.l., rib to last 3 sts., k.2 tog., k.1.

2nd row: K.1, rib to last st., k.1.

Rep. these 2 rows until 82 sts. remain. Cast off.

To Make Up. Omitting ribbing, block and press each piece on the wrong side using a warm iron and damp cloth.

Using a flat seam for k.2, p.2 rib and a back-stitch seam for remainder, join sleeve and shoulder seams and stitch sleeves into position.

Stitch on collar, placing shaped edge of collar to neck edge of lumber jacket.

Stitch zip-fastener into position down front of lumber jacket. Press seams.

MAN'S POLO SWEATER

Illustrated facing page 96.

MATERIALS: 19 oz. Double Knitting Wool.

2 No. 10 and 2 No. 7 needles.

4 No. 11 needles with points at both ends.

2 stitch-holders. One cable needle.

MEASUREMENTS:

Length from top of shoulder to lower edge, 24 ins.

Width all round at underarm to fit 42-in. chest.

Length of sleeve seam, 18 ins.

TENSION: Using No. 7 needles, the knitting must be worked to produce $5\frac{1}{4}$ sts. and 7 rows to 1 square in. measured over stocking stitch.

Front. Using No. 10 needles, cast on 116 sts.

Work in k.2, p.2 rib for $2\frac{1}{2}$ ins., dec. 1 st. at end of last row (115 sts.).

Change to No. 7 needles and proceed in Fancy Rib and Cable pattern as follows—

1st row: K.4, * p.2, (k.2, p.1) 3 times k.2, p.2, k.8; rep. from * to last 19 sts., p.2, (k.2, p.1) 3 times, k.2, p.2, k.4.

2nd row: P.4, * k.2, (p.b.2, k.1) 3 times, p.b.2, k.2, p.8; rep. from * to last 19 sts., k.2, (p.b.2, k.1) 3 times, p.b.2, k.2, p.4.

3rd and 4th rows: As 1st and 2nd.

5th row: As 1st row, working c.4 in place of k.8 all across row.

6th row: As 2nd row.

7th and 8th rows: As 1st and 2nd. These 8 rows form the patt.

Continue in patt. until the work measures $15\frac{1}{2}$ ins. from the beg.

Shape the Armholes, keeping cable and stripe patt. correct throughout, by casting off 8 sts. at the beg. of the next 2 rows, then work 2 sts. tog. at both ends of next and every alt. row until 91 sts. remain.

Continue on these sts. until the work measures 6 ins. from the beg. of the armhole shaping finishing with right side of work facing for next row.

Shape the Neck as follows—

Next row: Patt. 36, k. the next 19 sts. on to a stitch-holder, patt. to end.

Proceed on each group of 36 sts. as follows—

Dec. 1 st. at neck edge on next and every alt. row until 30 sts. remain.

Continue on these sts. until the work measures $8\frac{1}{2}$ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 10 sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Back. Work as the instructions for the front until the neck shaping is reached.

Work 6 rows.

Shape the Neck and Shoulders as on the front, noting that the neck dec. are worked on every row in place of every alt. row.

Sleeves. Using No. 10 needles, cast on 48 sts.

Work in k.1, p.1 rib for $3\frac{1}{2}$ ins., inc. 1 st. at the end of the last row.

Change to No. 7 needles and proceed in rib patt. as follows—

1st row: * P.1, k.2; rep. from * to last st., p.1.

2nd row: * K.1, p.b.2; rep. from * to last st., k.1.

Continue in rib patt., inc. 1 st. at both ends of next and every following 7th row until there are 73 sts. on the needle.

Continue on these sts. until the work measures 18 ins. from the beg.

Shape the Top, keeping the rib patt. correct, by casting off 6 sts. at the beg. of the next 2 rows.

Now work 2 sts. tog. at both ends of next and every alt. row until 26 sts. remain.

Cast off 5 sts. at the beg. of the next 4 rows. Cast off.

Work a second sleeve in the same manner.

Polo Neck. Using a back-stitch seam join the shoulders of back and front.

Using set of No. 11 needles, with the right side of the work facing k. up 108 sts. round the neck, including the sts. from the stitch-holders.

Work in rounds of k.1, p.1 rib for 5 ins.

Cast off loosely in rib.

To Make Up. Omitting ribbing block and press on wrong side using a warm iron and damp cloth.

Using a back-stitch seam join side and sleeve seams and stitch sleeves into position.

Press seams.

MAN'S PULLOVER

Illustrated facing page 321.

MATERIALS: Sleeveless 6 [6, 6] oz.

Sleeved model 10 [10, 10] oz. 3-ply Fingering.

2 No. 12 and 2 No. 10 needles.

4 No. 12 needles with points at both ends.

MEASUREMENTS: Length from top of shoulder to lower edge 22 [$22\frac{1}{2}$, 23] ins.

Width all round at underarm to fit 36 [38, 40] in. chest.

Length of sleeve seam, $18\frac{1}{2}$ ins.

TENSION: Using No. 10 needles, the knitting must be worked to produce $7\frac{1}{2}$ sts. and $9\frac{1}{2}$ rows to 1 square in. measured over stocking stitch.

Front. Using No. 12 needles, cast on 120 [128, 136] sts.

Work in k.1, p.1 rib for $3\frac{1}{2}$ ins.

Next row: Rib 12 [16, 20], (inc. in next st., rib 6) 15 times, inc. in next st. rib to end (136 [144, 152] sts.).

Change to No. 10 needles and proceed in Fancy Rib pattern as follows—

1st row: * P.1, k.2, p.2, k.2, p.1; rep. from * to end.

2nd row: * K.1, p.6, k.1; rep. from * to end.

3rd row: * P.1, k.1, p.4, k.1, p.1; rep. from * to end.

4th row: * K.1, p.6, k.1; rep. from * to end.

These 4 rows form the pattern.

Continue in patt. until the work measures 13 [13½, 14] ins. from the beg., finishing so that right side of work will be facing when working next row.

Divide for Neck as follows—

Next row: Work in patt. across 68 [72, 76] sts., turn, and proceed on this set of sts. for the left half of the neck as follows—

Next row: Work in patt. across 68 [72, 76] sts.

Shape the Armhole by casting off 8 [9, 10] sts. at the beg. of the next row, then dec. 1 st. by working 2 sts. tog. at the armhole edge on the next and every alt. row until 9 dec. in all have been worked at the armhole edge; *at the same time* dec. in the same manner at the neck edge on the next and every following 5th row until the armhole shaping is completed.

Continue without further dec. at the armhole edge but still decreasing at the neck edge only on every 4th row from the previous dec. until 36 [38, 40] sts. remain.

Continue on these sts. until the work measures 8½ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder as follows—

1st row: Cast off 12 [12, 13] sts., work to end. 2nd row: Work all across.

3rd row: Cast off 12 [13, 13] sts., work to end.

4th row: Work all across.

Cast off remaining 12 [13, 14] sts.

Rejoin the wool to the remaining set of sts. on the needle and complete to match the other half of the front, reversing neck and armhole shapings.

Back. Work exactly as the front until the armhole shaping is reached.

Shape the Armholes by casting off 8 [9, 10] sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of the next and every alt. row until 108 [112, 116] sts. remain.

Continue on these sts. until the work matches the front up to the shoulder shaping.

Shape the Shoulders as follows—

1st and 2nd rows: Cast off 12 [12, 13] sts., work to end.

3rd and 4th rows: Cast off 12 [13, 13] sts., work to end.

5th and 6th rows: Cast off 12 [13, 14] sts., work to end.

Cast off remaining sts.

Neckband. Using a back-stitch seam join the shoulders of the back and front together.

Using the set of No. 12 needles, with the right side of the work facing k. up 158 sts. round the neck.

Proceed in rounds of k.1, p.1 rib, dec. 1 st. at each side of centre "V" by working (sl.1, k.1, p.s.s.o., k.2 tog.) on centre 4 sts., on every round for 9 rounds. Cast off in rib.

Armbands, Sleeveless Model. Using No. 12 needles, with the right side of the work facing, k. up 156 sts. round the armhole.

Work 9 rows in k.1, p.1 rib.

Cast off in rib.

Complete second armhole to match.

Sleeves, Long Sleeved Model. Using No. 12 needles, cast on 72 sts. and work in k.1, p.1 rib for 3 ins.

Change to No. 10 needles and proceed in patt. as on the front, inc. 1 st. at both ends of 3rd and every following 6th row until there are 116 sts. on the needle; then every following 4th row until there are 126 sts. on the needle.

Continue on these sts. until the work measures 18½ ins. from the beg.

Shape the Top by casting off 5 sts. at the beg. of the next 4 rows; 3 sts. at the beg. of the next 4 rows; 2 sts. at the beg. of the next 2 rows.

Now dec. 1 st. at both ends of every row until 30 sts. remain. Cast off.

Work another sleeve the same.

To Make Up. Omitting k.1, p.1 rib block and press each piece of work on

the wrong side, using a warm iron and a damp cloth.

Using a flat seam for the k.1, p.1 rib and a back-stitch seam for the remainder of the garment, join side seams and ends of armbands for sleeveless model.

Join side and sleeve seams and stitch sleeves into position for the long sleeved model. Press all seams.

MAN'S SPORTS SWEATER in Double Wool

Illustrated facing page 161.

MATERIALS: 31 oz. Double Knitting.

2 No. 5 and 2 No. 3 needles.

4 No. 6 needles with points at both ends.

2 stitch-holders. One cable needle.

MEASUREMENTS: Length from top of shoulder to lower edge, 24 ins.

Width all round at underarm to fit 40- to 42-in. chest.

Length of sleeve seam 18 ins.

TENSION: Using No. 3 needles and double wool, the knitting must be worked to produce $3\frac{1}{2}$ sts. and 5 rows to 1 square in., measured over stocking stitch.

Special Note: This sweater is worked in double wool throughout.

Front. Using No. 5 needles and double wool, cast on 76 sts.

Work in k.1, p.1 rib for $3\frac{1}{2}$ ins., inc. 1 st. at both ends of last row (78 sts.).

Change to No. 3 needles and proceed in stocking stitch with Cable and Twisted Rib panels as follows—

1st row: K.3, (p.2, k.3, p.2, k.6) 5 times, p.2, k.3, p.2, k.3.

2nd and every alt. row: P.3, (k.2, p.3, k.2, p.6) 5 times, k.2, p.3, k.2, p.3.

3rd row: K.3, (p.2, tw.3, p.2, k.6, p.2, tw.3, p.2, k.6) twice, p.2, tw.3, p.2, k.6, p.2, tw.3, p.2, k.3.

5th row: K.3, (p.2, k.3, p.2, c.3, p.2, k.3, p.2, k.6) twice, p.2, k.3, p.2, c.3, p.2, k.3, p.2, k.3.

7th row: As 3rd row. **8th row:** P.3, (k.2, p.3, k.2, p.6) 5 times, k.2, p.3, k.2, p.3.

These 8 rows form the patt.

Continue in patt. until work measures $15\frac{1}{2}$ ins. from the beg.

Shape the Armholes by decreasing 1 st. at both ends of the next and every alt. row until 64 sts. remain.

Continue on these sts. until the work measures 6 ins. from the beg. of the armhole shaping, **.

Shape the Neck as follows—

Next row: Patt. 27 work next 10 sts. on to a stitch-holder and leave for the present, patt. to end.

Proceed on each group of 27 sts. as follows—

Dec. 1 st. at neck edge on next and every alt. row until 21 sts. remain.

Continue on these sts. until the work measures $8\frac{1}{2}$ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 7 sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Back. Work as instructions for front to **. Work 4 rows.

Shape Neck as follows—

Next row: Patt. 25 work next 14 sts. on to a stitch-holder and leave for the present, patt. to end.

Proceed on each group of 25 sts. and complete as on 27 sts. on front.

Note. Dec. are worked on every row in place of very alt. row.

Sleeves. Using No. 5 needles, cast on 42 sts.

Work in k.1, p.1 rib for 3 ins.

Next row: Rib 4, (inc. in next st. rib 6) 5 times, inc. in next st., rib to end (48 sts.).

Change to No. 3 needles and proceed in st. st., with centre cable panel as follows—

1st row: K.14, p.2, k.3, p.2, k.6, p.2, k.3, p.2, k.14.

2nd and every alt. row: P.14, k.2, p.3, k.2, p.6, k.2, p.3, k.2, p.14.

3rd row: K.14, p.2, tw.3, p.2, k.6, p.2, tw.3, p.2, k.14.

5th row: K.14, p.2, k.3, p.2, c.3, p.2, k.3, p.2, k.14.

7th row: As 3rd row.

8th row: P.14, k.2, p.3, k.2, p.6, k.2, p.3, k.2, p.14.

These 8 rows form the patt.

Keeping centre panel correct and working extra sts. in st. st. throughout, inc. 1 st. at both ends of next and every

following 9th row until there are 64 sts.

Continue on these sts. until the work measures 18 ins. from the beg.

Shape the Top by working 2 tog. at both ends of next and every alt. row until 50 sts. remain.

Cast off 5 sts. at the beg. of the next 8 rows. Cast off.

Work another sleeve in the same manner.

Neckband. Using a back-stitch seam join shoulders of back and front together.

With the right side of work facing using No. 6 needles k. up 88 sts. round neck, including 2 sets of sts. from stitch-holders.

Work in rounds of k.1, p.1 rib for 1½ ins. Cast off in rib.

To Make Up. Omitting k.1, p.1 rib, block and press lightly.

Using a back-stitch seam join side and sleeve seams and stitch sleeves into position, matching sleeve and armhole shaping. Press all seams.

MAN'S WAISTCOAT

Illustrated facing page 128.

MATERIALS: 9 oz. Fingering 4-ply.

2 No. 12 and 2 No. 10 needles.

2 stitch-holders.

8 buttons.

MEASUREMENTS: Length at centre back, 20½ ins.

Width all round at underarm to fit 38- to 40-in. chest.

TENSION: Using No. 10 needles, the knitting must be worked to produce 7 sts. and 9 rows to 1 square in. measured over stocking stitch.

Lower Pockets. Using No. 10 needles, cast on 28 sts.

Work in st. st. for 3 ins., finishing at end of a p. row.

Break off wool, slip sts. on to a length of wool and leave.

Top Pockets. Using No. 10 needles, cast on 20 sts.

Work as instructions for lower pockets.

Right Front. Using No. 12 needles, cast on 85 sts.

1st row: K.2, * p.1, k.1; rep. from * to last st., k.1.

2nd row: * K.1, p.1; rep. from * to last st., k.1.

Rep. these 2 rows twice more, then 1st row once.

Next row: Rib to last 11 sts., slip these 11 sts. on to a safety pin and leave (74 sts.).

Shape Point. Change to No. 10 needles and proceed in Dice stitch as follows—

1st row: (K.2, p.2) twice, turn.

2nd row: (K.2, p.2) twice.

3rd row: (P.2, k.2) 4 times, turn.

4th row: (P.2, k.2) 4 times.

5th row: (K.2, p.2) 6 times, turn.

6th row: (K.2, p.2) 6 times.

7th row: (P.2, k.2) 8 times, turn.

8th row: (P.2, k.2) 8 times.

These 8 rows form 2 repeats of the dice pattern.

Continue working in this manner, working 8 sts. extra on next and every alt. row until the row "(p.2, k.2) 16 times" has been worked, thus finishing at front edge.

Proceed as follows—

1st row: * K.2, p.2; rep. from * to last 2 sts., k.2.

2nd row: * P.2, k.2; rep. from * to last 2 sts., p.2.

3rd row: * P.2, k.2; rep. from * to last 2 sts., p.2.

4th row: * K.2, p.2; rep. from * to last 2 sts., k.2.

Work 1st to 4th rows 6 times more.

Place Lower Pocket as follows—

Next row: Patt. 22 sts., slip next 28 sts. on to a stitch-holder and leave, slip 28 lower pocket sts. on to left-hand needle, right side of work facing, patt. across these sts., patt. to end.

** Continue in patt. until work measures 11 ins. from beg., measured at side (short) edge, finishing at side edge.

Shape Armhole by casting off 11 sts. at beg. of next row.

Dec. 1 st. at armhole edge on every row until 58 sts. remain, then every alt. row until 54 sts. remain **.

Work 1 row.

Shape Front Slope. Place top pocket as follows—

Next row: K.2 tog., patt. 20, slip next 20 sts. on to a stitch-holder and leave, slip 20 top pocket sts. on to left-hand needle, right side of work facing, patt. across these sts., patt. to end.

*** Continue in patt. decreasing 1 st. at front edge on every following 4th row until 36 sts. remain.

Continue on these sts. until work

measures 9½ ins. from beg. of armhole shaping, finishing at armhole edge.

Shape Shoulder by casting off 12 sts. at beg. of next and every alt. row until all sts. are cast off.

Pocket Tops. Slip sts. from one stitch-holder on to a No. 12 needle.

Work in k.1, p.1 rib for ½ ins.

Cast off in rib.

Left Front and Pocket Tops. Using No. 12 needles, cast on 85 sts.

Work 1st and 2nd rows of ribbing as on right front, 3 times.

Next row: Rib to last 11 sts., slip these sts. on to a safety pin and leave.

Next row: Rib to end.

Shape Point. Change to No. 10 needles and proceed as follows—

1st row: * K.2, p.2; rep. from * to last 2 sts., k.2.

2nd row: (P.2, k.2) twice, turn.

3rd row: (K.2, p.2) twice.

4th row: (K.2, p.2) 4 times, turn.

Keeping patt. correct continue in this manner until all sts. are worked off as right front. Work 27 rows in patt.

Place Lower pocket as follows—

Next row: Patt. 24, slip next 28 sts. on to a stitch-holder and leave, slip 28 lower pocket sts. on to left-hand needle, right side of work facing, patt. across these sts., patt. to end.

Work as right front from ** to **.

Shape Front Slope. Place top pocket as follows—

Next row: Patt. 12, slip next 20 sts. on to a stitch-holder and leave, slip 20 top pocket sts. on to left-hand needle, right side of work facing, patt. across these stitches, pattern to last 2 sts., k.2 tog.

Complete as for right front, working from *** to end.

Back. Using No. 12 needles, cast on 127 sts.

Proceed in rib as follows—

1st row: * K.1, p.1; rep. from * to last st., k.1.

2nd row: * P.1, k.1; rep. from * to last st., p.1.

Rep. these 2 rows until work measures 4 ins. from beg.

Change to No. 10 needles and continue in rib, inc. 1 st. at both ends of 5th and every following 8th row, until there are 137 sts.

Continue on these sts. until work measures 11 ins. from beg.

Shape Armholes by casting off 9 sts. at beg. of next 2 rows.

Dec. 1 st. at both ends of every row until 109 sts. remain, then every alt. row until 103 sts. remain.

Continue on these sts. until work measures same as fronts up to shoulder shaping. Cast off all across.

Left Front Band. Slip sts. from safety-pin at top of rib on left front on to No. 12 needle and with right side of work facing proceed as follows—

1st row: K.2, * p.1, k.1; rep. from * to last st., k.1.

2nd row: * K.1, p.1; rep. from * to last st., k.1.

3rd to 18th rows: Rep. 1st and 2nd rows 8 times.

19th row: Rib 4, cast off 3, rib to end.

20th row: Rib 4, cast on 3, rib to end.

Continue in rib, working a buttonhole

as on 19th and 20th rows on 15th and 16th rows from previous buttonhole until 8 buttonholes have been worked.

Continue in rib without further buttonholes until work measures $23\frac{1}{2}$ ins. (not stretched) from cast-on edge.

Cast off in rib.

Right Front Band. Omitting buttonholes, complete to match left front band.

Armbands. Using a back-stitch seam join shoulders of fronts to corresponding number of stitches on back.

Using No. 12 needles, with right side of work facing k. up 168 sts. round armhole.

Work 9 rows in k.1, p.1 rib.

Cast off in rib.

To Make Up. Omitting ribbing on finer needles, with wrong side of work facing block fabric by pinning out round edges, then press using a warm iron and damp cloth.

Using a back-stitch seam join side seams.

Using a flat seam join ends of armbands, join front bands and stitch into position.

Stitch pockets to wrong side of work and pocket tops to right side of work.

Attach buttons. Press all seams.

SCHOOLGIRL'S CARDIGAN

Illustrated facing page 129.

MATERIALS: 6 [7,8] oz. 3-ply Fingering.

2 No. 12 and 2 No. 10 needles.

10 [9, 11] buttons.

MEASUREMENTS: Length from top of shoulder to lower edge, 16 [17, 18] ins.

Width all round at underarm to fit a 28- [30-, 32]-in. chest.

Length of sleeve seam, $13\frac{1}{2}$ [15, $16\frac{1}{2}$] ins.

TENSION: Using No. 10 needles, the knitting must be worked to produce $7\frac{1}{2}$ sts. and $9\frac{1}{2}$ rows to 1 square in., measured over stocking stitch.

Note. The figures in square brackets refer to the 30- and 32-in. size.

Right Front. Using No. 12 needles, cast on 52 [56, 60] sts.

Work in k.1, p.1 rib for $2\frac{1}{2}$ ins., increasing 1 st. at the end of the last row (53 [57, 61] sts.).

Change to No. 10 needles, proceed in st. st. with front fancy panel as follows—

1st row: K.1, tw.2, p.1, w.o.n., k.2 tog.t.b.l., k.3, k.2 tog., w.r.n., p.1, tw.2, p.1, k. to end.

2nd and every alt. row: P. to last st., k.1.

3rd row: K.1, tw.2, p.1, k.1, w.f., k.2 tog.t.b.l., k.1, k.2 tog., w.f., k.1, p.1, tw.2, p.1, k. to end.

5th row: K.1, tw.2, p.1, k.2, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.2, p.1, tw.2, p.1, k. to end.

6th row: P. to last st., k.1.

These 6 rows form the patt.

Continue in patt. and st. st. as on these 6 rows until the work measures 10½ [11, 11½] ins. from the beg., finishing at the outside edge, i.e., the opposite edge to the fancy panel.

Shape the Armhole, keeping the patt. on the panel correct, by casting off 6 [7, 8] sts. at the beg. of the next row, then dec. 1 st. at the armhole edge on every row until 40 [42, 45] sts. remain.

Continue on these sts. until the work measures 4 [4½, 4½] ins. from the beg. of the armhole shaping, finishing at the front edge.

Shape the Neck by casting off 4 [5, 6] sts. at the beg. of the next row, then dec. 1 st. at the neck edge on every row until 28 [30, 32] sts. remain.

Continue on these sts. until the work measures 5½ [6, 6½] ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder as follows—

1st row: Cast off 9 [10, 11] sts., work to end.

2nd row: Work all across.

3rd and 4th rows: As 1st and 2nd.

Cast off remaining sts.

Left Front. Work to match the right front, reversing all shapings, *noting* that the first 6 rows after the ribbing have been completed, placing the position of the fancy panel, are as follows—

1st row: K. to last 15 sts., p.1, tw.2, p.1, w.o.n., k.2 tog.t.b.l., k.3, k.2 tog., w.r.n., p.1, tw.2, k.1.

2nd and every alt. row: K.1, p. to end.

3rd row: K. to last 15 sts., p.1, tw.2, p.1, k.1, w.f., k.2 tog.t.b.l., k.1, k.2 tog., w.f., k.1, p.1, tw.2, k.1.

5th row: K. to last 15 sts., p.1, tw.2,

p.1, k.2, w.f., sl.1, k.2 tog. p.s.s.o., w.f., k.2, p.1, tw.2, k.1.

6th row: K.1, p. to end.

Back. Using No. 12 needles cast on 112 [120, 128] sts.

Work in k.1, p.1 rib for 2½ ins., inc. 1 st. at the end of the last row.

Change to No. 10 needles, and proceed in st. st. until the work measures the same as the fronts up to the armhole shaping.

Shape the Armholes by casting off 6 [7, 8] sts. at the beg. of the next 2 rows.

Dec. 1 st. at both ends of every row until 87 [91, 97] sts. remain.

Continue on these sts. until the work measures the same as the fronts up to the shoulder shaping.

Shape the Shoulders as follows—

1st to 4th rows: Cast off 9 [10, 11] sts., work to end.

5th and 6th rows: Cast off 10 [10, 10] sts., work to end.

Cast off remaining sts.

Sleeves. Using No. 12 needles cast on 52 [56, 60] sts.

Work in k.1, p.1 rib for 2½ [2½, 2½] ins. **Next row:** Rib 2 [4, 6], (inc. in next st., rib 11) 4 times, inc. in next st., rib to end. (57 [61, 65] sts.).

Change to No. 10 needles and proceed in st. st. with centre panel as follows—

1st row: K.21 [23, 25], p.1, tw.2, p.1, w.o.n., k.2 tog.t.b.l., k.3, k.2 tog., w.r.n., p.1, tw.2, p.1, k.21 [23, 25].

2nd and every alt. row: P.

3rd row: K.21 [23, 25], p.1, tw.2, p.1, k.1, w.f., k.2 tog.t.b.l., k.1, k.2 tog., w.f., k.1, p.1, tw.2, p.1, k.21 [23, 25].

5th row: K.21 [23, 25], p.1, tw.2, p.1, k.2, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.2, p.1, tw.2, p.1, k.21 [23, 25].

6th row: P.

Keeping patt. correct inc. 1 st. at both ends of next and every following 8th [9th, 9th] row until there are 81 [87, 95] sts. on the needle, working the extra sts. in st. st. throughout.

Continue on these sts. until the work measures $13\frac{1}{2}$ [15, $16\frac{1}{2}$] ins. from the beg.

Shape the Top, keeping centre panel correct, by casting off 2 sts. at the beg. of the next 6 rows.

Now dec. 1 st at both ends of next and every alt. row until 37 [39, 43] sts. remain; then every row until 29 [29, 29] sts. remain.

Cast off 4 sts. at beg. of next 4 rows.
Cast off.

Work a second sleeve the same.

Right Front Band. Using No. 12 needles, cast on 9 sts.

1st row: K.2, (p.1, k.1) 3 times, k.1.

2nd row: (K.1, p.1) 4 times, k.1.

3rd and 4th rows: As 1st and 2nd.

5th row: Rib 3, cast off 3, rib to end.

6th row: Rib 3, cast on 3, rib to end.

Continue in rib, working a buttonhole as on 5th and 6th rows on the following 15th and 16th [17th and 18th, 15th and 16th] rows until 9 [8, 10] buttonholes in all have been worked.

Work 11 [13, 11] rows.

Break off wool, slip sts. on to a safety pin and leave.

Left Front Band. Omitting buttonholes work to match the right front band, finishing at the end of a 2nd row of the rib.

Neckband. Using a back-stitch seam join the shoulders of the back and fronts.

Slip the 9 sts. from the top of the right front band on to a No. 12 needle, right side of work facing, and using the same needle k. up 71 [79, 89] sts. round the neck, slip the 9 sts. from the top of the left front band on to the left-hand needle, rib across these sts. (89 [97, 107] sts.).

Proceed in rib as follows—

1st row: * K.1, p.1; rep. from * to last st., k.1.

2nd row: K.2, * p.1, k.1; rep. from * to last st., k.1. 3rd row: As 1st row.

4th row: Rib 3, cast off 3, rib to end.

5th row: Rib to cast off sts., cast on 3, rib to end.

6th to 8th rows: Work in rib.

Cast off in rib.

To Make Up. Using a warm iron and damp cloth, omitting the ribbing, block and press each piece of the work on the wrong side.

Using a flat seam join ribbed portions at cuffs and lower edge and stitch front bands into position.

Using a back-stitch seam join side and sleeve seams and stitch sleeves into position.

Attach buttons to correspond with buttonholes. Press all seams.

TEENAGE LUMBER JACKET

Illustrated facing page 353.

MATERIALS: 17 oz. Double Knitting.

2 No. 12, 2 No. 10 and 2 No. 8 needles.

2 stitch-holders.

One 18-in. open-ended zip-fastener.

2 Buttons.

MEASUREMENTS: Length from top of shoulder to lower edge, 21 ins.

Width all round at underarm, to fit 32 [34, 36]-in. chest.

Length of sleeve seam, 18 ins.

TENSION: Using No. 8 needles, the knitting must be worked to produce

$5\frac{1}{2}$ sts. and $7\frac{1}{2}$ rows to one square in., measured over stocking stitch.

Note: The figures in square brackets refer to the 34- and 36-in. sizes respectively.

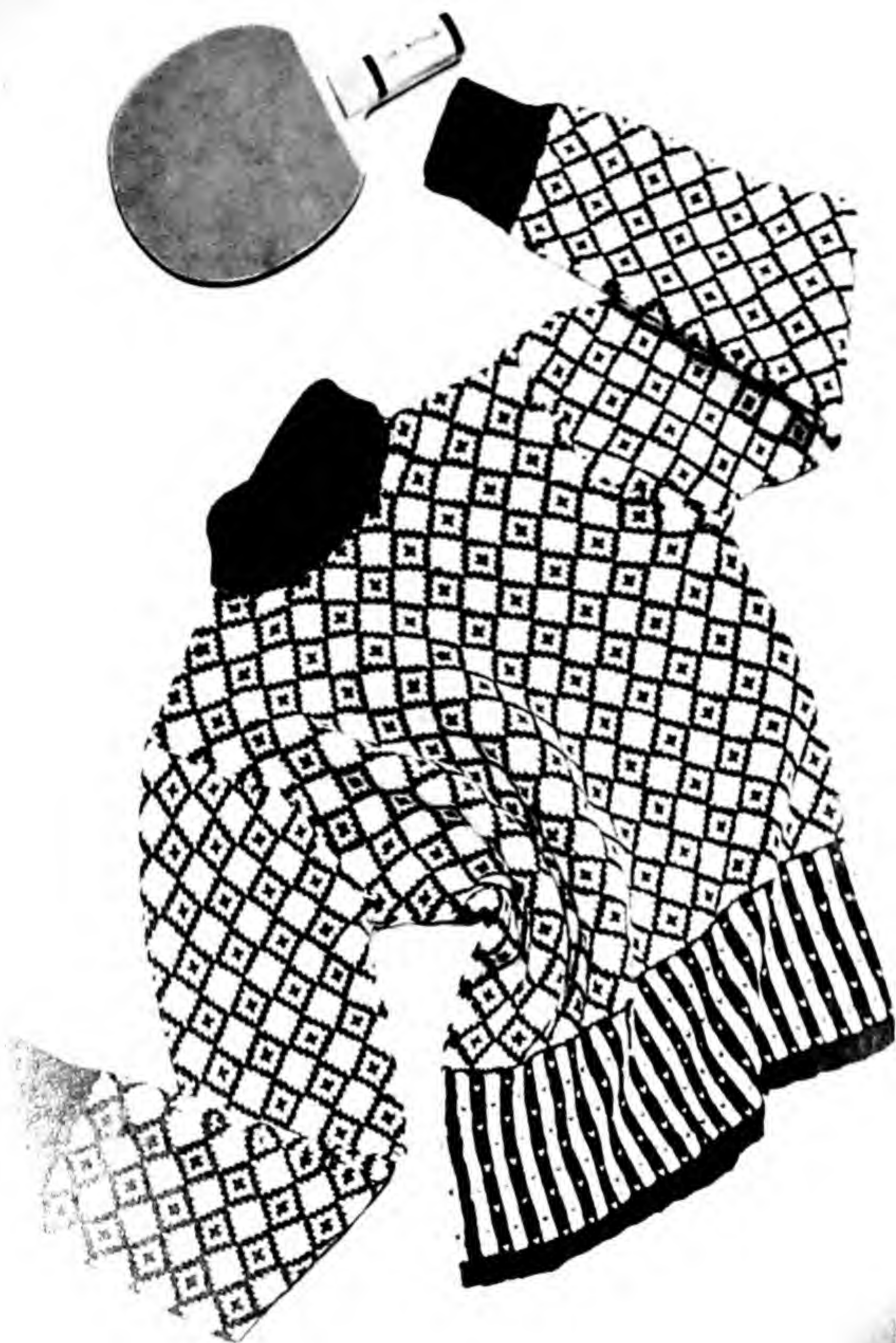
First Pocket Flap. Using No. 10 needles, cast on 20 sts.

Proceed in rib as follows—

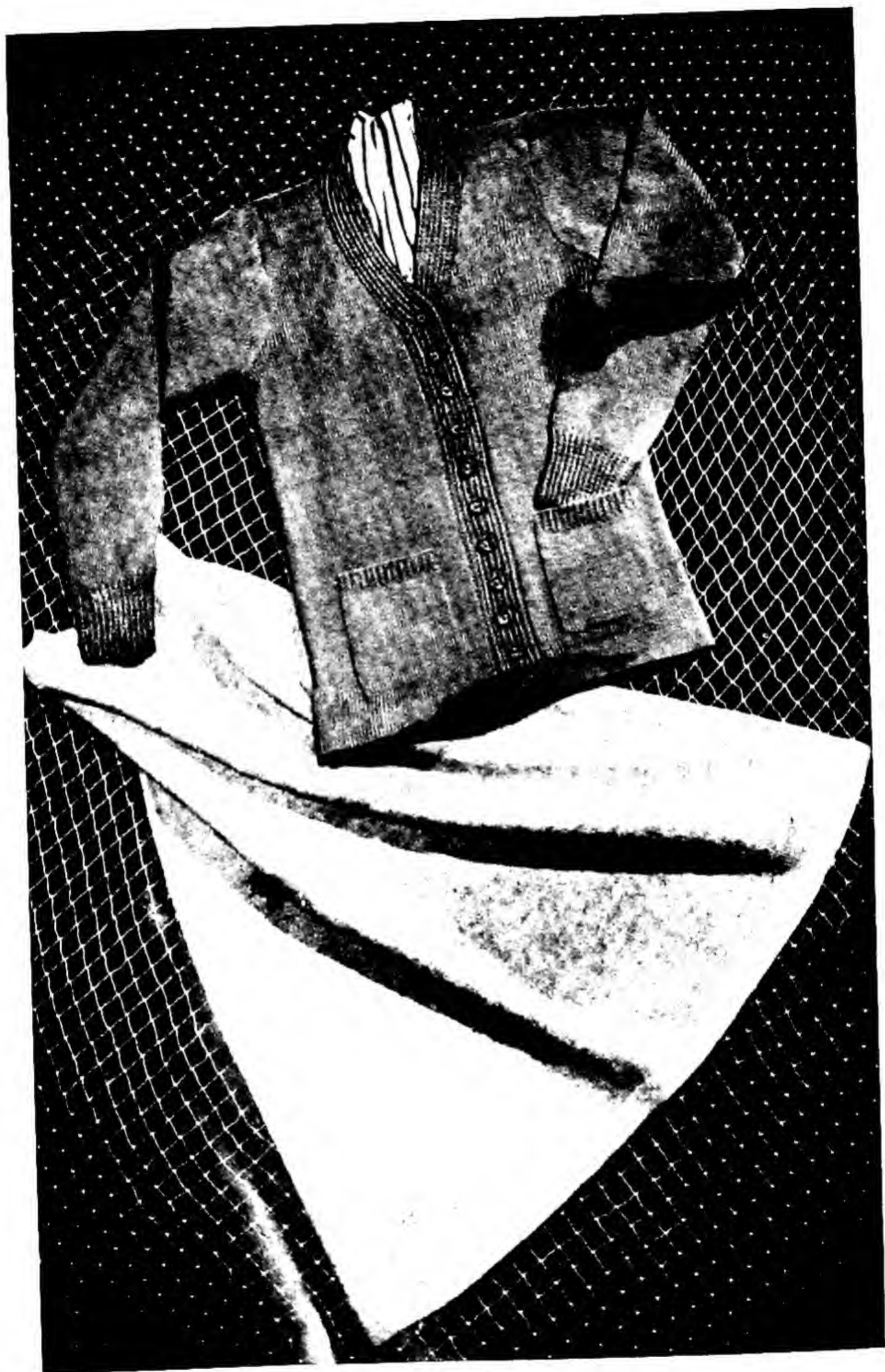
1st row: K.3, * p.2, k.2; rep. from * to the last st., k.1.

2nd row: K.1, * p.2, k.2; rep. from * to the last 3 sts., p.2, k.1.

3rd and 4th rows: As 1st and 2nd.



Specially designed for the keen sportswoman, this sweater has many uses and it is most becoming. The instructions are on page 432.



To be worn together or separated, either way is smart. See page 422 for how to make the cardigan and page 431 for the skirt

Make Buttonhole as follows—

Next row: Rib 9, cast off 2, rib to end.

Next row: Rib 9, cast on 2, rib to end.

Continue in rib as on the 1st and 2nd rows until the work measures 2 ins. from the beg., finishing at the end of a second row.

Sl. the sts. on to a stitch-holder and leave for the present.

Second Pocket-Flap. Work as the first pocket flap, reading k. for p., and p. for k. throughout, the first 2 rows being as follows—

1st row: P.3, * k.2, p.2; rep. from * to last st., p.1.

2nd row: P.1, * k.2, p.2; rep. from * to the last 3 sts., k.2, p.1.

Right Front. Using No. 10 needles, cast on 44 [48, 52] sts.

Proceed in rib as follows—

1st row: * K.2, p.2; rep. from * to end.

2nd row: * K.2, p.2; rep. from * to last 4 sts., k.2, p.1, k.1.

Continue in rib as on last 2 rows until the work measures 2½ ins. from beg.

Change to No. 12 needles and continue in rib until the work measures 4 ins. from the beg., finishing at the end of a 1st row.

Inc. row for 32-in. chest size: Rib 2, (inc. in next st., rib 5) 7 times, (51 sts.).

Inc. row for 34-in. chest size: Rib 5, (inc. in next st., rib 2) 13 times, rib to end. (61 sts.).

Inc. row for 36-in. chest size: Rib 7, (inc. in next st., rib 4) 9 times (61 sts.).

Change to No. 8 needles and proceed in Fancy Cable pattern with k.1 end stitch as follows—

1st row: K.1, * p.1, k.8, p.1; rep. from * to end.

2nd row: * K.1, p.8, k.1; rep. from * to last st., k.1.

3rd and 4th rows: As 1st and 2nd.

5th row: K.1, * p.1, c.2f., c.2b., p.1; rep. from * to end. **6th row:** As 2nd.

Continue in patt. until the work measures 13½ ins. from the beg.,

finishing so that the wrong side of the work will be facing when working the next row.

Shape the Armhole. Keeping the patt. correct, cast off 6 [8, 10] sts. at the beg. of the next row, then dec. 1 st. at the armhole edge on the next and every row until 40 [42, 44] sts., remain.

Work 1 row.

Place the Pocket Flap as follows—

Next row: K.1, p.1, k.2, p.2, k.2, p.1, cast off 20 sts., (there now being 1 st. on the needle after the cast off sts.), continue in k.2, p.2 rib to the end.

Next row: Work in k.2, p.2 rib across the first group of sts., sl. the sts. from the pocket flap on to the left-hand needle, continue in k.2, p.2 rib across these sts., work across the remaining sts. in rib, knitting the last st.

Continue in k.2, p.2 rib as before until the work measures 18 ins. from the beg., finishing at the opposite end to the armhole shaping, that is the front edge.

Shape the Neck by casting off 6 sts. at the beg. of the next row, then dec. 1 st. at the neck edge on every row until 27 [30, 30] sts. remain.

Continue on these sts. until the work measures 7½ ins. for all sizes from the beg. of the armhole shaping finishing at the armhole edge.

Shape the Shoulder by casting off 9 [10, 10] sts. at the beg. of the next and every alt. row until all sts. are cast off.

Left Front. Work to match the right front, reversing all shapings, noting that the first 2 rows of the ribbing will be as follows—

1st row: * P.2, k.2; rep. from * to end.

2nd row: K.1, p.1, * k.2, p.2; rep. from * to last 2 sts., k.2, and the 6 rows of the cable pattern will be as follows—

1st row: * P.1, k.8, p.1; rep. from * to the last st., k.1.

2nd row: K.1, * k.1, p.8, k.1; rep. from * to the end.

3rd and 4th rows: As 1st and 2nd.

5th row: * P.1, c.2f., c.2b., p.1; rep. from * to last st., k.1.

6th row: As 2nd row.

Pockets. Using No. 8 needles, cast on 20 sts.

Work in rib as rows 1 and 2 of pocket flap for 4 ins. Cast off in rib.

Work a second pocket to match.

Back. Using No. 10 needles cast on 80 [84, 88] sts.

Proceed in k.2, p.2 rib as follows—

1st row: P.1, * k.2, p.2; rep. from * to last 3 sts., k.2, p.1.

2nd row: K.1, * p.2, k.2; rep. from * to last 3 sts., p.2, k.1.

Proceed in rib as on last 2 rows to match the ribbing on the fronts.

Inc. row for 32-in. chest size: Rib 8, (inc. in next st., rib 6) 9 times, inc. in next st., rib to end (90 sts.).

Inc. row for 34-in. chest size: Rib 11, (inc. in next st. rib 11) 5 times, inc. in next st., rib to end (90 sts.).

Inc. row for 36-in. chest size: Rib 10, (inc. in next st., rib 5) 11 times, inc. in next st., rib to end (100 sts.).

Change to No. 8 needles and proceed in Fancy Cable pattern as follows—

1st row: * P.1, k.8, p.1; rep. from * to the end.

2nd row: * K.1, p.8, k.1; rep. from * to the end.

3rd and 4th rows: As 1st and 2nd.

5th row: * P.1, c.2f., c.2b., p.1; rep. from * to end. **6th row:** As 2nd row.

Continue in patt. until work matches the fronts up to the armhole shaping.

Shape the Armholes by casting off 4 [5, 6] sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of the next and every alt. row until 74 [76, 78] sts. remain.

Proceed in k.2, p.2 rib until the work matches the fronts up to the shoulder shaping. Cast off all across.

Sleeves. Using No. 10 needles cast on 40 sts. Work in k.2, p.2 rib for 3½ ins.

Change to No. 8 needles and proceed in fancy cable pattern as on the back, increasing 1 st. at both ends of 3rd and every following 6th row until there are 78 sts. on the needle.

Continue on these sts. until work measures 18 ins. from the beg.

Shape the Top by casting off 2 sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of every row until 40 sts. remain; then every alt. row until 22 sts. remain. Cast off.

Work another sleeve in the same manner.

Front Bands. Using No. 12 needles, cast on 6 sts.

Proceed as follows—

1st row: K.2, p.2, k.2.

2nd row: K.1, p.1, k.2, p.1, k.1.

Rep. these 2 rows until the work measures 18 ins. from the beg.

Sl. the sts. on to a safety pin and leave for the present.

Work a second band to match.

Collar. Using a back-stitch seam join shoulders of fronts to same number of stitches along cast-off edge of back.

Using No. 10 needles work across 6 sts. at top of right front band as follows—

K.2, p.2, k.2, k. up 82 sts. round neck, now work across 2nd group of 6 sts. at top of left front band as follows—

K.2, p.2, k.2 (94 sts.).

Proceed in k.2, p.2 rib as follows—

1st row: K.1, p.1, * k.2, p.2; rep. from * to the last 4 sts., k.2, p.1, k.1.

2nd row: * K.2, p.2; rep. from * to last 2 sts., k.2.

Continue in rib as on these 2 rows until the work measures 4 ins. from the beg.

Cast off in rib.

To Make Up. Omitting the k.2, p.2. rib, block and press each piece of work on the wrong side, using a warm iron and a damp cloth.

Using a flat seam, stitch on the front bands.

Stitch the pockets in position on the wrong side of the work and attach buttons to correspond with buttonholes on the pocket flaps.

Using a back-stitch seam join the side and sleeve seams and stitch the sleeves into position, placing the sleeve seam $\frac{1}{2}$ in. to the front of the side seams.

Attach zip-fastener along edge of front bands. Press all seams.

TEENAGE POLO-NECK SWEATER

Illustrated facing page 353.

MATERIALS: 9 oz. 4-ply Fingering.

2 No. 11 and 2 No. 9 needles.

4 No. 11 needles with points at both ends.

One cable needle. 2 stitch-holders.

MEASUREMENTS: Length from top of shoulder to lower edge, 20 ins.

Width all round at underarm to fit, 32- to 34-in. bust.

Length of sleeve seam, $17\frac{1}{2}$ ins.

TENSION: Using No. 9 needles, the knitting must be worked to produce $6\frac{1}{2}$ sts. and $8\frac{1}{2}$ rows to 1 square in., measured over stocking stitch.

Front. Using No. 11 needles cast on 110 sts.

Work in k.2, p.2 rib as follows—

1st row: * K.2, p.2; rep. from * to last 2 sts., k.2.

2nd row: * P.2, k.2; rep. from * to last 2 sts., p.2.

Rep. these 2 rows until work measures $3\frac{1}{2}$ ins. from the beg., finishing at the end of a 2nd row of rib patt.

Change to No. 9 needles and proceed in Cable and Rib pattern as follows—

1st row: * (K.b.2, p.1) 4 times, k.b.2, p.2, k.14, p.2; rep. from * to last 14 sts. (k.b.2, p.1) 4 times, k.b.2.

2nd row: * (P.b.2, k.1) 4 times, p.b.2, k.2, p.14, k.2; rep. from * to last 14 sts. (p.b.2, k.1) 4 times, p.b.2.

3rd and 4th rows: As 1st and 2nd.

5th row: (K.b.2, p.1) 4 times, k.b.2, p.2, c.3f., k.2, c.3b., p.2, (k.b.2, p.1) 4 times, k.b.2, p.2, c.3b., k.2, c.3f., p.2, (k.b.2, p.1) 4 times, k.b.2, p.2, c.3f., k.2, c.3b., p.2, (k.b.2, p.1) 4 times, k.b.2.

6th row: As 2nd row.

7th and 8th rows: As 1st and 2nd.

These 8 rows form the patt.

Keeping the patt. correct, continue until the work measures $12\frac{1}{2}$ ins. from the beg.

Shape the Armholes by casting off 7 sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of next and every alt. row until 86 sts. remain.

Continue in patt. on these sts. until the work measures $5\frac{1}{2}$ ins. from the beg. of the armhole shaping, finishing so that the right side of the work will be facing when working the next row.

Shape the Neck as follows—

Next row: Work in patt. across 34 sts., k. the next 18 sts. on to a stitch-holder and leave for the present, work in patt. across 34 sts.

Proceed on the 1st group of 34 sts., dec. 1 st. at the neck edge on the next and every alt. row until 26 sts. remain.

Continue on these sts. until the work measures $7\frac{1}{2}$ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 8 sts. at the beg. of the next and following alt. row. Work 1 row.

Cast off remaining 10 sts.

Rejoin the wool to the remaining group of 34 sts. and complete to match the other half of the front, reversing all shapings.

Back. Work as the instructions for the front until 6 ins. in place of $5\frac{1}{2}$ ins. have been worked from the beg. of the armhole shaping, finishing so that the right side of the work will be facing when working the next row.

Shape the Neck and Shoulders as on the front, noting that the neck shaping is worked on every row in place of every alt. row.

Sleeves. Using No. 11 needles, cast on 52 sts.

Work in k.2, p.2 rib for 3 ins.

Next row: Rib 6 (inc. in next st., rib 12) 3 times, inc. in next st., rib to the end (56 sts.).

Change to No. 9 needles and proceed in Rib pattern with centre Cable pattern as follows—

1st row: K.b.1, (p.1, k.b.2) 6 times, p.2, k.14, p.2, (k.b.2, p.1) 6 times, k.b.1.

2nd row: P.b.1, (k.1, p.b.2) 6 times, k.2, p.14, k.2, (p.b.2, k.1) 6 times, p.b.1.

3rd and 4th rows: As 1st and 2nd.

5th row: K.b.1, (p.1, k.b.2) 6 times, p.2, c.3f., k.2, c.3b., p.2, (k.b.2, p.1) 6 times, k.b.1.

6th row: As 2nd row.

7th and 8th rows: As 1st and 2nd.

These 8 rows form the patt.

Working extra sts. into 2 and 1 rib throughout, continue in patt., inc. 1 st. at both ends of next and every following 7th row until there are 86 sts. on the needle.

Continue on these sts. until the work measures 17½ ins. from the beg.

Shape the Top by casting off 3 sts. at the beg. of the next 6 rows, now dec. 1 st. at both ends of every row until 58 sts. remain, then every alt. row until 26 sts. remain.

Cast off 3 sts. at the beg. of the next 6 rows. Cast off.

Work a second sleeve in the same manner.

Polo Neck. Using a back-stitch seam join the shoulders of the back and front together.

With the right side of the work facing and using 4 No. 11 needles k. up 116 sts. round the neck, including the sts. from the 2 stitch-holders.

Work in rounds of k.2, p.2 rib for 5 ins. Cast off loosely in rib.

To Make Up. Omitting the ribbing worked on finer needles block and press each piece of work on the wrong side, using a warm iron and a damp cloth.

Using a back-stitch seam join side and sleeve seams and stitch sleeves into position.

Press all seams.

WOMAN'S BED JACKET

Illustrated facing page 193.

MATERIALS: 6 [6, 6] oz. 3-ply Baby wool.

2 No. 12 and 2 No. 10 needles.

1½ yards of ribbon.

For long sleeves allow 2 oz. more wool.

MEASUREMENTS: Length from top of shoulder to lower edge 22 ins.

Width all round at underarm to fit 34-, [36-, 38]-in. bust.

Length of sleeve seam, Long—18 ins. Short—5½ ins.

TENSION: Using No. 10 needles, the knitting must be worked to produce 7½ sts. and 9½ rows to 1 square in., measured over stocking stitch.

Note: The back and fronts are worked in one piece up to armhole shaping.

Using No. 12 needles, cast on 253 [269, 285] sts.

1st row: Sl.1, k. to end.

2nd to 6th rows: Rep. 1st row 5 times.

Change to No. 10 needles and working 6-st. border at each end proceed as follows—

1st row: Sl.1, k.5, p.2, * k.6, w.f., k.2 tog.t.b.l., k.5, p.3; rep. from * to last 6 sts., ending last rep. p.2 in place of p.3, k.6.

2nd and every alt. row: Sl.1, k.5, p. to last 6 sts., k.6.

3rd row: Sl.1, k.5, p.2, * k.4, k.2 tog., w.f., k.1, w.f., k.2 tog.t.b.l., k.4, p.3;

rep. from * to last 6 sts., ending last rep., p.2 in place of p.3, k.6.

5th row: Sl.1, k.5, p.2, * k.3, k.2 tog., w.f., k.3, w.f., k.2 tog.t.b.l., k.3, p.3; rep. from * to last 6 sts., ending last rep. p.2, in place of p.3, k.6.

7th row: Sl. 1, k.5, p.2, * k.2, k.2 tog., w.f., k.5, w.f., k.2 tog.t.b.l., k.2, p.3; rep. from * to last 6 sts., ending last rep. p.2, in place of p.3, k.6.

9th row: Sl.1, k.5, p.2, * k.1, k.2 tog., w.f., k.3, w.f., k.2 tog.t.b.l., k.2, w.f., k.2 tog. t.b.l., k.1, p.3; rep. from * to last 6 sts., ending last rep. p.2, in place of p.3, k.6.

11th row: Sl.1, k.5, p.2, * k.3, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.1, w.f., sl.1, k.2 tog., p.s.s.o., w.f., k.3, p.3; rep. from * to last 6 sts., ending last rep., p.2 in place of p.3, k.6.

13th row: Sl.1, k.5, p.2, * k.13, p.3; rep. from * to last 6 sts., ending last rep. p.2 in place of p.3, k.6.

14th row: Sl.1, k.5, p. to last 6 sts., k.6.

Keeping the 6-st. border correct throughout, continue in patt. as on these 14 rows until the work measures 14½ ins. from the beg., finishing so that the right side of the work will be facing when working next row.

Divide for Armholes, keeping the 6-st. border correct throughout, as follows—

Next row: Patt. 55 [59, 63], cast off 16, patt. across 110 [118, 126] (there now being 111 [119, 127] sts. on the needle after the cast off,) cast off 16, patt. to end.

Proceed on the first group of 55 [59, 63] sts. as follows—

Keeping the 6-st. border and patt. correct throughout, dec. 1 st. at armhole edge on every row until 47 [49, 51] sts. remain.

Continue without further dec. at armhole edge but dec. 1 st. inside 6-st. border at neck edge on the next and every following 4th row until 36 [39, 42] sts. remain.

Continue on these sts. until the work

measures 7½ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 10 [11, 12] sts. at the beg. of the next and every alt. row until 6 sts. remain.

Slipping the 1st st. on every row k.25 rows on these 6 sts.

Cast off.

Back. Rejoin the wool to the second group of 111 [119, 127] sts. and proceed as follows—

Dec. 1 st. at both ends of every row until 95 [99, 103] sts. remain.

Continue on these sts. until the work matches the front up to the shoulder shaping.

Cast off all across.

Rejoin the wool to the remaining group of 55 [59, 63] sts., and complete to match first front, reversing all shapings.

Long Sleeves. Using No. 12 needles, cast on 56 sts. and work in k.1, p.1 rib for 3 ins.

Next row: Inc. in every st. for 33 sts., inc. twice in 34th st., inc. in every st. to end (113 sts.).

Change to No. 10 needles and omitting 6-st. border proceed in patt. as on the back and fronts until the work measures 18 ins. from the beg., the first 2 rows placing the patt., being as follows—

1st row: P.2, * k.6, w.f., k.2 tog.t.b.l., k.5, p.3; rep. from * to end, ending p.2, in place of p.3.

2nd row: P.

Shape the Top by casting off 3 sts. at the beg. of the next 6 rows. Dec. 1 st. at both ends of every row until 83 sts. remain; every alt. row until 71 sts. remain; then every following 3rd row until 51 sts. remain.

Cast off 7 sts. at the beg. of the next 6 rows. Cast off.

Work the second sleeve in the same manner.

Short Sleeves. Using No. 12 needles, cast on 86 sts.

Work in k.1, p.1 rib for 1 in.

Next row: Rib 4, (inc. in next st., rib 2) 26 times, inc. in next st. rib to end (113 sts.).

Change to No. 10 needles and proceed in patt. as for long sleeve until the work measures $5\frac{1}{2}$ ins. from the beg.

Shape the Top and complete as the instructions for the long sleeve.

Work the second sleeve the same.

To Make Up. Omitting k.1, p.1 rib block and press each piece on the wrong

side using a warm iron and a damp cloth.

Using a back-stitch seam join the shoulders of the fronts to the same number of stitches along the cast-off edge of the back.

Using a back-stitch seam join sleeve seams and stitch the sleeves into position.

Using a flat seam join the garter stitch border along the back of the neck and join the centre back.

Press all seams.

Attach a length of ribbon at lower edge of "V" each side of neck.

WOMAN'S CARDIGAN in 4-ply Fingering

Illustrated facing page 417.

MATERIALS: 12 [13, 14] oz. 4-ply Fingering.

2 No. 12 and 2 No. 10 needles.

11 buttons.

2 stitch-holders.

MEASUREMENTS: Length from top of shoulder to lower edge, 24 [24, 24] ins. Width all round at underarm to fit a 34 -[36-, 38-]in. bust.

Sleeve seam 18 ins.

TENSION: Using No. 10 needles, the knitting must be worked to produce 7 sts. and 9 rows to 1 square in., measured over stocking stitch.

Pocket. Using No. 10 needles, cast on 29 sts.

Work in st. st. for $4\frac{1}{2}$ ins., finishing at end of a k. row.

Slip sts. on to a stitch-holder and leave for the present.

Right Front. Using No. 10 needles and the Through the Stitch method, cast on 47 [50, 53] sts.

Work in st. st. for 3 ins., finishing at end of a p. row.

Make Hem. Next row: K. tog. 1 st. from needle and 1 loop from cast-on edge all across row.

Continue in st. st. until work measures $6\frac{1}{2}$ ins. from the beg., finishing at the end of a p. row.

Place pocket as follows—

Next row: K.9 [10, 12], k. next 29 sts. on to stitch-holder and leave for the present, k. to end.

Next row: P. to sts. on stitch-holder, slip 29 sts. from top of pocket on to left hand needle, p. across these sts., p. to end.

Continue in st. st. until work measures 17 [$16\frac{1}{2}$, $16\frac{1}{2}$] ins. from the beg., finishing at side edge.

Shape the Armhole and Front Slope as follows—

1st row: Cast off 3 [4, 5], work to last 2 sts., work 2 tog.

2nd row: Work to last 2 sts., work 2 tog. 3rd row: Work all across.

4th and 5th rows: As 2nd and 3rd rows. 6th row: Work 2 tog., work to last 2 sts., work 2 tog.

7th row: Work all across.

Continue to dec. in this manner at the armhole edge on next and every alt. row until 8 more dec. (11 in all) have been worked at the armhole edge, at the same time dec. at the front edge on every 5th row from previous dec. until armhole shaping is completed.

Continue without further dec. at armhole edge but still dec. on every 5th row at front edge as before until 21 [23, 25] sts. remain.

Continue on these sts. until the work measures 7 [7½, 7½] ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder as follows—

1st row: Cast off 7 [7, 8], work to end.

2nd row: Work all across.

3rd row: Cast off 7 [8, 8], work to end.

4th row: Work all across.

Cast off 7 [8, 9].

Pocket Top. Slip 29 sts. from top of pocket on to No. 12 needle, rejoin wool and with right side of work facing proceed as follows—

1st row: K.1, * k.b.1, p.1; rep. from * to last 2 sts., k.b.1, k.1.

2nd row: K.1, p. to last st., k.1.

Rep. these 2 rows twice more, then 1st row once. Cast off in rib.

Pocket, Left Front and Pocket Top. Work to match right front, reversing position of pocket and all shapings, the 2 rows placing the pocket being as follows—

1st row: K.9 [11, 12], k. next 29 sts. on to stitch-holder, k. to end.

2nd row: P. to sts. on stitch-holder, slip sts. from top of pocket on to left-hand needle, p. across these sts., p. to end.

Back. Using No. 10 needles and the Through the Stitch method, cast on 119 [125, 131] sts.

Work hem as on right front.

Continue in st. st. until the work matches fronts up to armhole shaping.

Shape the Armholes by casting off 3 [4, 5] sts. at the beg. of the next 2 rows. Dec. 1 st. at both ends of next and every alt. row until 91 [95, 99] sts. remain.

Continue on these sts. until the work matches the fronts up to the shoulder shaping. Cast off all across.

Sleeves. Using No. 12 needles, cast on 53 [55, 57] sts.

Rep. 1st and 2nd rows of pocket top until the work measures 3 ins. from the beg., finishing at the end of a 1st row.

Next row: P.3 [4, 5], (inc. in next st., p.4) 9 times, inc. in next st., p. to end (63 [65, 67] sts.).

Change to No. 10 needles and proceed in st. st., inc. 1 st. at both ends of 5th and every following 8th row until there are 95 [97, 99] sts. on the needle.

Continue on these sts. until the work measures 18 ins. from the beg.

Mark this point with a length of coloured wool. Work 4 [5, 6] rows.

Shape Top as follows—

Dec. 1 st. at both ends of next and every alt. row until 73 [75, 77] sts. remain.

Cast off 6 sts. at the beg. of the next 10 rows (13 [15, 17] sts.). Cast off.

Front Band. Using No. 12 needles cast on 15 sts.

1st to 4th rows: Rep. 1st and 2nd rows of pocket top twice.

5th row: Patt. 6, cast off 3, patt. to end. 6th row: Patt. 6, cast on 3, patt. to end.

Continue in this manner, working buttonhole as on 5th and 6th rows, on 15th and 16th rows from previous buttonhole until 11 buttonholes in all have been worked.

Continue without further buttonholes until work measures 52 ins. from the beg. Cast off.

To Make Up. Omitting ribbing, block and press each piece using a warm iron and damp cloth.

Using a back-stitch seam join shoulder, side and sleeve seam up to point marked by coloured wool.

Stitch sleeves into position, matching sleeve and armhole shapings.

Using a flat seam stitch front band into position. Attach buttons to correspond with buttonholes. Press seams.

WOMAN'S CARDIGAN

in 3-ply Fingering

Illustrated facing page 257.

MATERIALS: 9 [9, 9] oz. 3-ply Fingering.

2 No. 13 and 2 No. 11 needles.

5 buttons.

MEASUREMENTS: Length from top of shoulder to lower edge, 22 ins.

Width all round at underarm to fit 34- [36-, 38-]in. bust.

Length of sleeve seam 18 ins.

TENSION: Using No. 11 needles, the knitting must be worked to produce 8 sts. and 10 rows to 1 square in., measured over stocking stitch.

Note: The figures in square brackets refer to the 36- and 38-in. sizes respectively.

Right Front. Using No. 11 needles, cast on 54 [58, 62] sts.

Proceed in rib as follows—

1st row: * P.2, k.b.2; rep. from * to last 2 sts., p.2.

2nd row: * K.2, p.b.2; rep. from * to last 2 sts., k.2.

Rep. these 2 rows until the work measures 3½ ins. from the beg.

Change to No. 13 needles and continue in rib as before until 6 [5½, 5½] ins. from the beg. have been worked, finishing at the end of a 2nd row of the rib patt.

Change to No. 11 needles and proceed in st. st. with broad ribbed border, working the shapings as follows—

1st row: (P.2, k.b.2) 5 times, p.2, k.1, k.2 tog.t.b.l., k. to end.

2nd row: P. to last 22 sts., (k.2, p.b.2) 5 times, k.2.

3rd row: (P.2, k.b.2) 5 times, p.2, k. to end.

4th row: As 2nd row.

5th row: Rib 22, k. to last st., inc. in last st.

6th row: P. to last 22 sts., rib 22.

7th row: Rib 22, k. to end.

8th row: As 6th row.

9th row: Rib 22, k.2 tog.t.b.l., k. to last st., inc. in last st.

10th row: As 6th row.

11th row: As 7th row.

12th row: As 6th row.

13th row: As 5th row.

14th row: As 6th row.

15th row: As 7th row.

16th row: As 6th row.

17th row: As 9th row.

18th to 20th rows: As 14th to 16th.

21st row: As 5th row.

22nd to 24th rows: As 14th to 16th.

Continue in this manner, working 2 tog. through the back of the loops inside the 22 rib sts. as before, on the next and every following 8th row, at the same time inc. at the end of the next and every following 4th row until 5 more inc. (10 in all) have been worked at the side edge.

Continue without further inc. at the side edge but still k.2 tog. through the back of the loops inside the 22-stitch ribbed panel on every 8th row as before, until the work measures 15 [14½, 14½] ins. from the beg., finishing at the outside edge.

Shape the Armhole, still decreasing inside ribbed border as before, on every 8th row from the previous dec., by casting off 8 [9, 10] sts. at the beg. of the next row, then dec. 1 st. at the armhole edge on the next and every alt. row until 7 [8, 9] dec. in all have been worked at the armhole edge.

Continue without further dec. at the armhole edge but still dec. for the neck at the front edge on every 8th row from previous dec. until 33 [36, 39] sts. remain.

Continue on these sts. until the work measures 7 [7½, 7½] ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 11

[12, 13] sts. at the beg. of the next and every alt. row until all the sts. have been cast off.

Left Front. Work ribbing as on right front. Change to No. 11 needles and proceed in st. st. with broad, ribbed band as follows—

1st row: K. to last 24 sts., k.2 tog., (p.2, k.b.2) 5 times p.2.

2nd row: (K.2, p.b.2) 5 times, k.2, p. to end.

3rd row: K. to last 22 sts., rib 22.

4th row: As 2nd row.

5th row: Inc. in 1st st., k. to last 22 sts., rib 22.

6th row: As 2nd row.

7th row: As 3rd row.

8th row: As 2nd row.

9th row: Inc. in 1st st., k. to last 24 sts., k.2 tog., rib to end.

10th to 12th rows: As 2nd to 4th.

Complete to match left front, reversing all shapings.

Back. Using No. 11 needles, cast on 110 [118, 126] sts.

Work in rib as on the fronts for 3½ ins.

Change to No. 13 needles and continue in rib until the work measures 6 [5½, 5½] ins. from the beg., finishing at end of 2nd row.

Change to No. 11 needles and proceed in st. st. with Broad Ribbed panels and dart shapings as follows—

1st row: K.27 [32, 37], (p.2, k.b.2) 5 times, p.2, k.12 [10, 8], (p.2, k.b.2) 5 times, p.2, k.27 [32, 37].

2nd row: P.27 [32, 37], (k.2, p.b.2) 5 times, k.2, p.12 [10, 8], (k.2, p.b.2) 5 times, k.2, p.27 [32, 37].

3rd row: K.27 [32, 37] rib 22, k.1, m.1, k.10 [8, 6], m.1, k.1, rib 22, k.27 [32, 37].

4th row: P.27 [32, 37] rib 22, p.14 [12, 10], rib 22, p.27 [32, 37].

Keeping rib and st. st. correct, work 2 rows.

Next row: K.27 [32, 37] rib 22, k.1, m.1, k.12 [10, 8], m.1, k.1, rib 22, k.27 [32, 37].

Keeping st. st. and rib patt. correct, work 3 rows.

Continue increasing in this manner on next and every following 4th row until there are 134 [142, 150] sts. on the needle.

Continue on these sts. until the work matches the fronts up to the armhole shaping.

Shape the Armholes by casting off 8 [10, 12] sts. at the beg. of the next 2 rows then dec. 1 st. at both ends of the next and every alt. row until there are 102 [106, 110] sts. on the needle.

Continue on these sts. until the work matches the fronts up to shoulder shaping.

Shape the Shoulders by casting off 11 [12, 13] sts. at the beg. of the next 6 rows. Cast off.

Sleeves. Using No. 13 needles, cast on 62 [66, 70] sts.

Work in rib as on right front for 3 ins., finishing at end of a 2nd row.

Change to No. 11 needles and proceed in st. st., inc. 1 st. at both ends of 5th and every following 7th row, until there are 100 [104, 108] sts. on the needle.

Continue on these sts. until the work measures 18 ins. from the beg.

Shape the Top by casting off 3 sts. at the beg. of the next 6 rows. Dec. 1 st. at both ends of every row until 72 [76, 80] sts. remain; every alt. row until 62 [66, 70] sts. remain; every following 3rd row until 44 [48, 52] sts. remain.

Cast off 5 [6, 6] sts. at the beg. of the next 6 rows. Cast off.

Work another sleeve in the same manner.

Front Band. Using No. 13 needles, cast on 10 sts.

Proceed as follows—

1st row: K.1, (k.b.1, p.1) 4 times, k.1.

2nd row: K.1, (k.1, p.b.1) 4 times, k.1.

3rd and 4th rows: As 1st and 2nd.

5th row: Rib 4, cast off 3, rib to end.

6th row: Rib 3, cast on 3, rib to end.

Continue in this manner working a buttonhole as on 5th and 6th rows on 15th and 16th rows from previous buttonhole until 5 buttonholes in all have been completed.

Continue in rib without further buttonholes until work measures 47½ ins. (not stretched) from beg.

Cast off in rib.

To Make Up. Omitting ribbing, block and press each piece using a warm iron and damp cloth.

Using a back-stitch seam join shoulder, side and sleeve seams, stitch sleeves into position placing sleeve seam ½ in. to front of side seam.

Using a flat seam stitch on front band. Attach buttons to match buttonholes.

WOMAN'S COAT in Double Knitting

Illustrated facing page 352.

MATERIALS: 18 [19, 20] oz. Double Knitting.

2 No. 8 and 2 No. 7 needles.

2 stitch-holders.

MEASUREMENT: Length from top of shoulder to lower edge, 23½ ins.

Width all round at underarm to fit 34- [36-, 38-] in. bust.

Length of sleeve 17½ ins.

TENSION: Using No. 7 needles, the knitting must be worked to produce 5½ sts. and 7 rows to 1 square in., measured over stocking stitch.

Pocket. Using No. 7 needles, cast on 21 sts.

Work in st. st. for 4 ins., finishing at the end of a k. row.

Break off the wool, slip the sts. on to a stitch-holder and leave for the present.

Right Front. Using No. 7 needles, cast on 49 [53, 57] sts.

Work in k.1, p.1 rib for 1 in.

Proceed in patt. as follows—

1st row: * K.1, p.1; rep. from * to the last st., k.1.

2nd row: P.

3rd row: * P.1, k.1; rep. from * to the last st., p.1. **4th row:** P.

These 4 rows form the patt.

Continue in patt. until the work measures 6 ins. from the beg., finishing so that the right side of the work will be facing when working the next row.

Place the Pocket as follows—

Next row: Work in patt. across 14 sts., k. the next 21 sts. on to a stitch-holder and leave for the present, work in patt. to the end.

Next row: P. to sts. on stitch-holder, slip the 21 pocket sts. on to the left hand needle and p. across these sts., p. to the end.

Continue in patt. until the work measures 16 ins. from the top of the k.1, p.1 rib, finishing so that the wrong side of work will be facing when working next row.

Shape the Armhole and Neck as follows—

1st row: Cast off 5 [6, 7] sts., p. to the end.

2nd row: K.2 tog., patt. to last 2 sts., k.2 tog. **3rd row:** P.

4th row: Patt. to the last 2 sts., k.2 tog. **5th row:** P.

Continue in this manner, decreasing at the armhole edge as before on the next and every alt. row until 7 dec. in all have been worked at the armhole edge, at the same time dec. 1 st. at the neck edge on the next and every following 4th row until the armhole shaping is completed.

Now continue to dec. at front edge only on every 3rd row from previous dec. until there are 24 [25, 26] sts.

Continue on these sts. until the work measures 7½ ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder as follows—

1st row: Cast off 8, patt. to end.

2nd row: Patt. all across.

3rd and 4th rows: As 1st and 2nd.
Cast off.

Pocket Top. Slip the 21 sts. from the top of the pocket on to a No. 8 needle, rejoin the wool and with the right side of the work facing proceed as follows—

1st row: K.1, * k.b.1, p.1; rep. from * to last 2 sts., k.b.1, k.1.

2nd row: * K.1, p.b.1, rep. from * to last st., k.1.

Rep. these 2 rows twice more.

Cast off.

Pocket, Left Front and Pocket Top.

Work to match the right front, reversing the position of the pocket and all shapings, noting that the 2 rows placing the pocket will be as follows—

1st row: Patt. to last 36 sts., k. next 21 sts. on to a stitch-holder and leave for the present, patt. 15.

2nd row: P.15, slip 21 sts. from pocket on to left-hand needle, p. across these sts., p. to the end.

Back. Using No. 7 needles, cast on 89 [95, 101] sts.

Work in k.1, p.1 rib for 1 in.

Proceed in patt. as on the right front until the work measures the same as the fronts up to the armhole shaping.

Shape the Armholes by casting off 4 [5, 6] sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of the next and every alt. row until there are 67 [71, 75] sts. on the needle.

Continue on these sts. until the work matches the fronts up to the shoulder shaping.

Shape the Shoulders by casting off 8 sts. for all sizes at the beg. of the next 4 rows.

Cast off 8 [9, 10] sts. at the beg. of the next 2 rows.

Shape the Back of the Neck as follows—

1st and 2nd rows: Work to the last 3 sts., turn.

3rd and 4th rows: Work to the last 6 sts., turn.

5th and 6th rows: Work to the last 9 sts., turn.

7th and 8th rows: Work all across.
Cast off.

Sleeves. Using No. 8 needles cast on 41 sts.

Work as on pocket top for 3 ins.

Change to No. 7 needles and proceed in patt. as on the right front, inc. 1 st. at both ends of next and every following 6th row until there are 71 sts. on the needle.

Continue on these sts. until the work measures 17½ ins. from the beg.

Shape the Top by decreasing 1 st. at both ends of next and every alt. row until there are 55 sts. on the needle.

Cast off 4 sts. at the beg. of the next 10 rows.

Cast off.

Work another sleeve in the same manner.

Turnback Band. Using No. 8 needles, Cast on 15 sts.

Work in rib as on pocket top for 16 ins.

Shape the Collar by inc. 1 st. at the end of the next and every following 6th row until there are 27 sts. on the needle, working the extra sts. into the ribbed patt. throughout.

Work 70 rows on these 27 sts.

Now dec. 1 st. at same side as inc. were worked, on the next and every following 6th row until 15 sts. remain.

Continue on these sts. until the work matches the other half of the front band.

Cast off.

To Make Up. Omitting k.1, p.1 rib portions, with the wrong side of the work facing block and press each piece using a warm iron and a damp cloth.

Using a flat seam for the k.1, p.1

ribbed portions and a back-stitch seam for the remainder, join the shoulder, side and sleeve seams and stitch the sleeves into position.

Using a flat seam, join tops of pockets. Fold k.1, p.1 rib at lower edge to wrong side and stitch down to form a hem.

Using a flat-stitch seam, stitch turn back band into position, placing the shaped edge of band to neck edge.

Fold band back and stitch the lower edges of the band to the lower edge of the coat.

Stitch the pockets into position on the wrong side. Press all seams.

WOMAN'S COAT Outsize

Illustrated facing page 193.

MATERIALS: 12 [13, 14] oz. 4-ply Fingering.

2 No. 12 and 2 No. 10 needles.

14 Buttons.

MEASUREMENTS: Length from top of shoulder to lower edge, 22 [22½, 22¾] ins.

Width all round at underarm to fit 40-, [42-, 44-] in. bust.

Length of sleeve seam, 18½ ins.

TENSION: Using No. 10 needles, the knitting must be worked to produce 7 sts. and 9 rows to 1 square in. measured over stocking stitch.

Right Front. Using No. 10 needles, cast on 66 sts.

Work 4 rows in k.1, p.1 rib.

Proceed in Broad Rib pattern as follows—

1st row: * P.1, k.9, p.1; rep. from * to end. 2nd row: * K.1, p.9, k.1; rep. from * to end.

Continue in broad rib until work measures 5 ins. from the beg. finishing at the end of a 2nd row.

Next row: * P.1, k.4, k.2 tog., k.3, p.1; rep. from * to end (60 sts.).

Next row: * K.1, p.8, k.1; rep. from * to end. Change to No. 12 needles and proceed in rib as follows—

1st row: * P.1, k.8, p.1; rep. from * to end. 2nd row: * K.1, p.8, k.1; rep. from * to end.

Rep. these 2 rows until work measures 6½ ins. from the beg., finishing at the end of a 2nd row.

Change to No. 10 needles and proceed in Lace Stripe pattern as follows—

1st row: * P.1, w.o.n., k.2 tog.t.b.l., k.4, k.2 tog., w.r.n., p.1; rep. from * to end.

2nd and every alt. row: * K.1, p.8, k.1; rep. from * to end.

3rd row: * P.1, k.1, w.f., k.2 tog.t.b.l., k.2, k.2 tog., w.f., k.1, p.1; rep. from * to end.

5th row: * P.1, k.2, w.f., k.2 tog.t.b.l., k.2 tog., w.f., k.2, p.1; rep. from * to end.

6th row: * K.1, p.8, k.1; rep. from * to end. These 6 rows form patt.

Keeping patt. correct inc. 1 st. at outside edge on next and every following 7th [6th, 5th] row until there are 66 [70, 74] sts. on the needle, working the extra sts. into the patt. throughout.

Continue on these sts. until the work measures 8 ins. from the top of the waistband, finishing at the side edge.

Shape the Armhole by casting off 6 [8, 10] sts. at the beg. of the next row.

Dec. 1 st. at armhole edge on next and every alt. row until 53 [55, 57] sts. remain.

Continue on these sts. until work measures 5½ [5¾, 6] ins. from the beg. of the armhole shaping finishing at the front edge.

Shape the Neck by casting off 11 [12, 13] sts. at the beg. of the next row.

Dec. 1 st. at the neck edge on every row until 33 [36, 39] sts. remain.

Continue on these sts. until the work measures $7\frac{1}{2}$ [$7\frac{1}{2}$, 8] ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 11 [12, 13] sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Left Front. Work to match the right front reversing all shapings.

Back. Using No. 10 needles, cast on 110 [110, 121] sts.

Work 4 rows in k.1, p.1 rib.

Proceed in Broad Rib pattern as on front for $5\frac{1}{2}$ ins., finishing at the end of a 2nd row.

Next row: * P.1, k.4, k.2 tog., k.3, p.1; rep. from * to end. (100 [100, 110] sts.).

Next row: * K.1, p.8, k.1; rep. from * to end.

Change to No. 12 needles and proceed in rib as on fronts until the work measures $6\frac{1}{2}$ ins. from the beg., finishing at the end of a 2nd row.

Change to No. 10 needles and proceed in Lace Stripe pattern as on right front, inc. 1 st. at both ends of 3rd and every following 4th [4th, 4th] row until there are 132 [138, 144] sts. on the needle.

Continue on these sts. until the work matches fronts up to armhole shaping.

Shape the Armholes by casting off 6 [8, 10] sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of every row until 104 [108, 112] sts. remain.

Continue on these sts. until the work matches the fronts up to the shoulder shaping. Cast off all across.

Sleeves. Using No. 12 needles cast on 60 sts.

Work in k.1, p.1 rib for $3\frac{1}{2}$ ins.

Next row: Rib 3, (inc. in next st., rib 5) 9 times, inc. in next st., rib to end (70 sts.).

Change to No. 10 needles and proceed in Lace Stripe pattern as on the right front, increasing 1 st. at both ends of 3rd and every following 5th [5th, 4th] row until there are 102 [106, 110] sts. on the needle.

Continue on these sts. until the work measures $18\frac{1}{2}$ ins. from the beg.

Shape the Top by casting off 3 sts. at the beg. of the next 6 rows, 2 sts. at the beg. of the next 4 rows.

Now dec. 1 st. at both ends of next and every alt. row until 66 [70, 74] sts. remain; every following 3rd row until 48 [52, 56] sts. remain.

Cast off 5 [5, 6] sts. at the beg. of the next 6 rows. Cast off.

Work another sleeve the same.

Right Front Band. Using No. 12 needles, cast on 9 sts.

1st row: K.2, (p.1, k.1) 3 times, k.1.

2nd row: (K.1, p.1) 4 times, k.1

3rd and 4th rows: As 1st and 2nd.

5th row: Rib 3, cast off 3, rib to end.

6th row: Rib 3, cast on 3, rib to end.

Continue in rib, working a buttonhole as on the 5th and 6th rows on 13th and 14th rows from previous buttonhole until the 8th row after the 13th buttonhole has been worked.

Break off wool, slip stitches on to a safety pin and leave for the present.

Left Front Band. Omitting buttonholes work to match right front band.

Neckband. Using a back-stitch seam, join the shoulders of the fronts, to the same number of stitches along the cast-off edge of the back.

Using No. 12 needles, slip the sts. from the top of the right front band on to needle, rejoin wool and with right side of work facing work across these 9 sts. as follows—

K.2, (p.1, k.1) 3 times, p.1, using the same needle k. up 91 [95, 99] sts. round the neck, slip the sts. from the top of the left front band on to the spare needle,

right side facing and work across these sts. as follows—

(P.1, k.1) 4 times, k.1. (109 [113, 117 sts.).

Proceed in rib as follows—

1st row: * K.1, p.1; rep. from * to last st., k.1.

2nd row: K.2, * p.1, k.1; rep. from * to last st., k.1.

3rd row: As 1st row.

4th row: Rib 3, cast off 3, rib to end.

5th row: Rib to cast off sts., cast on 3, rib to end.

6th to 8th rows: Work in rib.

Cast off in rib.

To Make Up. Omitting k.1, p.1 rib, block and press each piece of the work on the wrong side, using a warm iron and damp cloth.

Using a flat seam for k.1, p.1 rib and a back-stitch seam for the remainder, join side and sleeve seams and stitch sleeves into position placing sleeve seam $\frac{1}{2}$ -in. to the front of the side seam.

Using a flat seam stitch front bands into position.

Stitch on buttons to correspond with buttonholes.

Press all seams.

WOMAN'S JUMPER in 2-ply Fingering

Illustrated facing page 257.

MATERIALS: 4 oz. 2-ply Fingering.

2 No. 13 and 2 No. 11 needles.

4 No. 13 needles with points at both ends.

MEASUREMENTS: Length from top of shoulder to lower edge, 19 ins.

Width all round at underarm to fit 34- to 36-in. bust.

TENSION: Using No. 11 needles, the knitting must be worked to produce $8\frac{1}{2}$ sts. and $10\frac{1}{2}$ rows to 1 square in., measured over stocking stitch.

Front. Using No. 13 needles and the Through the Stitch method cast on 116 sts.

Work in st. st. for 7 ins., finishing at the end of a p. row.

Make Hem. Next row: K. tog. 1 st. from needle and 1 loop from cast on edge all across the row.

Next row: P.10, (inc. in next st., p.15), 6 times, inc. in next st., p. to end (123 sts.).

Change to No. 11 needles and proceed in Lace pattern with stocking stitch panel and Dart Shapings as follows—

1st row: * (K.2 tog.t.b.l., k.3, w.f., k.1, w.f., k.3, k.2 tog.) 5 times, * P.1, k.11, p.1; rep. from * to *.

2nd and every alt. row: P.

3rd row: * (K.2 tog.t.b.l., k.2, w.f., k.1, w.f., k.2 tog.t.b.l., w.f., k.2, k.2 tog.) 5 times, * p.1, k.1, m.1, k.9, m.1, k.1, p.1; rep. from * to *.

5th row: * (K.2 tog.t.b.l., k.1, w.f., k.1, w.f., k.2 tog.t.b.l., w.f., k.2 tog.t.b.l., w.f., k.1, k.2 tog.) 5 times, * p.1, k.13, p.1; rep. from * to *.

7th row: * (K.2 tog.t.b.l., w.f., k.1, w.f., k.2 tog.t.b.l., w.f., k.2 tog.t.b.l., w.f., k.2 tog.t.b.l., w.f., k.2 tog.) 5 times, * p.1, k.1, m.1, k.11, m.1, k.1, p.1; rep. from * to *. 8th row: P.

These 8 rows form the patt., dart shapings having been worked on the 3rd and 7th rows.

Keeping the patt. correct and working extra sts. in st. st. as before, continue working dart shapings on every 4th row from previous set of shapings until there are 145 sts. on the needle.

Continue on these sts. until the work measures 9 ins. from the top of the hem.

Mark this point with a length of coloured wool.

Continue on these sts. until the work measures 4 ins. from the point marked with the length of wool, finishing so that right side will be facing when working next row.

Shape the Neck as follows—

Next row: Work across 59 sts., cast off 27, work to end.

Proceed on each group of 59 sts. as follows—

Dec. 1 st. at neck edge on next and every alt. row until 47 sts. remain.

Continue on these sts. until the work measures $6\frac{1}{2}$ ins. from the point marked by length of coloured wool, finishing at outside edge.

Shape the Shoulder as follows—

Cast off 16 sts. at the beg. of the next and following alt. row.

Work 1 row. Cast off.

Back. Work as instructions for front until the neck shaping is reached. Work 12 rows.

Next row: Work across 53 sts., cast off 39, work to end.

Proceed on each group of 53 sts. as follows—

Dec. 1 st. at the neck edge on next and every alt. row until 47 sts. remain.

Continue on these sts. until the work matches the front up to the shoulder shaping.

Cast off all across.

Sleeve Bands with picot edge.

Using a back-stitch seam join the shoulders of the front to the same number of stitches along the cast-off edges of the back.

With the right side of the work facing, using No. 13 needles, k. up 117 sts.

between the points marked with lengths of coloured wool. Next row: P.

Proceed as follows—

1st row: * P.1, k.b.1, rep. from * to last st., p.1.

2nd row: * K.1, p.b.1, rep. from * to last st., k.1.

3rd and 4th rows: As 1st and 2nd.

5th row: K. 6th row: P.

7th row: K.1, * w.f., k.2 tog.; rep. from * to end.

8th row: P. 9th row: K.

Cast off purlwise.

Complete 2nd armband to match.

Neckband. Using No. 13 needles with right side of work facing rejoin the wool and k. up 142 sts. round the neck.

Proceed in rounds as follows—

1st round: K.

2nd to 5th rounds: * P.1, k.b.1; rep. from * to end.

6th and 7th rounds: K.

8th round: * W.f., k.2 tog.; rep. from * to end.

9th and 10th rounds: K. Cast off.

To Make Up. Omitting k.1, p.1 rib, block and lightly press each piece using a warm iron and damp cloth.

Using a flat seam fold armbands at row of holes and neatly stitch down on wrong side to form picot edge.

Complete the neckband in the same manner.

Using a back-stitch seam join sides and ends of armbands. Press seams.

WOMAN'S SKIRT

Illustrated facing page 417.

MATERIALS: 19 oz. 4-ply Fingering.

2 No. 11 needles.

7-in. zip-fastener.

Length of petersham.

2 hooks and eyes.

MEASUREMENTS: To fit 37- to 38- in. hip. Length (adjustable), 30 ins.

TENSION: Using No. 11 needles, the knitting must be worked to produce

$7\frac{1}{2}$ sts. and $9\frac{1}{2}$ rows to 1 square in. measured over stocking stitch.

Back and Front (Both Alike). Using Two-needle method, cast on 228 sts. Work 20 rows in st. st.

Make Hem. Next row: K. tog. 1 st. from needle and 1 loop from cast-on edge. Work 35 rows in st. st., commencing with a p. row.

Note: The length of the skirt may be adjusted at this point, adding 9 rows for every in. longer and working 9 rows less for each in. shorter.

Shape the Flares as follows—

1st row: K.23 (k.2 tog., k.26, k.2 tog., k.46) twice, k.2 tog., k.26, k.2 tog., k.23.

2nd to 14th rows: Work in st. st.

15th row: K.23 (k.2 tog., k.24, k.2 tog., k.46) twice, k.2 tog., k.24, k.2 tog., k.23.

16th to 28th rows: Work in st. st.

29th row: K.23, (k.2 tog., k.22, k.2 tog., k.46) twice, k.2 tog., k.22, k.2 tog., k.23.

30th to 42nd rows: Work in st. st.

Continue working the dec. in this way on the next row and every following 14th row until the row "K.23, (k.2 tog., k.2, k.2 tog., k.46) twice, k.2 tog., k.2, k.2 tog., k.23" has been worked.

Now work 13 more rows in st. st.

Next row: K.23 [(k.2 tog.) twice, k.46] twice, (k.2 tog.) twice, k.23.

You will now have 144 sts. on the needle.

Work 13 more rows in st. st.

Shape the Top of the skirt as follows—

1st row: K.21, k.2 tog., (k.2, k.2 tog.,

k.42, k.2 tog.) twice, k.2, k.2 tog., k.21.

2nd to 14th rows: Work in st. st.

15th row: K.20, k.2 tog., (k.2, k.2 tog., k.40, k.2 tog.) twice, k.2, k.2 tog., k.20.

16th to 28th rows: Work in st. st.

29th row: K.19, k.2 tog., (k.2, k.2 tog., k.38, k.2 tog.) twice, k.2, k.2 tog., k.19.

30th to 42nd rows: Work in st. st.

Continue working the dec. in this way on the next and every following 14th row until you have reduced the total number of sts. to 108, the last row you work being "K.16, k.2 tog., (k.2, k.2 tog., k.32, k.2 tog.) twice, k.2, k.2 tog., k.16".

Work 1 row. Cast off.

To Make Up. Block and press each piece of work on the wrong side using a warm iron and damp cloth.

Back-stitch side seams together leaving a 7-in. opening at the top of the left side.

Neatly stitch zip-fastener into opening. Press the seams.

Now attach hooks and eyes to each end of petersham for waistband and stitch petersham into position on wrong side of work at top of skirt.

WOMAN'S SPORTS SWEATER in 4-ply Fingering

Illustrated facing page 416.

MATERIALS: 7 oz. Dark, 6 oz. Light 4-ply Fingering.

2 No. 12 and 2 No. 10 needles.

4 No. 12 needles with points at both ends.

2 stitch-holders.

MEASUREMENTS: Length from top of shoulder to lower edge, 21 ins.

Width all round at underarm to fit 34- to 36-in. bust.

Length of sleeve seam, 18 ins.

TENSION: Using No. 10 needles, the knitting must be worked to produce $7\frac{1}{2}$ sts. and $7\frac{1}{2}$ rows to 1 square in., measured over colour pattern.

Front. Using No. 10 needles and dark, cast on 127 sts.

1st row: K.2, * p.3, k.3; rep. from * to last 5 sts., p.3, k.2.

2nd row: P.2, * k.3, p.3; rep. from * to last 5 sts., k.3, p.2.

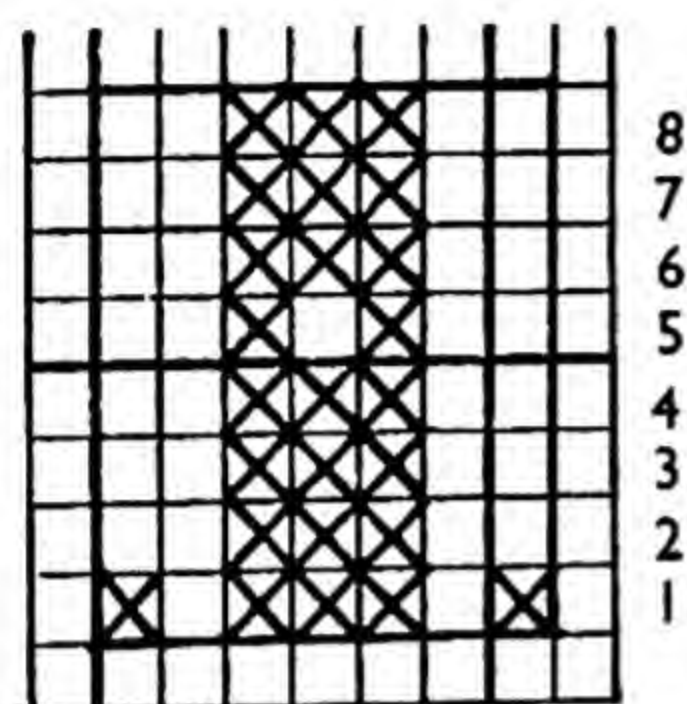
3rd and 4th rows: As 1st and 2nd.

Join in light and work from chart A repeating 1st to 8th rows 3 times more, then 1st to 3rd rows once.

Break off light.

Next row: P.17, (inc. in next st., p.30) 3 times, inc. in next st., p. to end (131 sts.). Rejoin light and proceed in all-over pattern from chart B, until the work measures 14 ins. from the beg.

CHART "A"



6 STITCH REPEAT

LAST ST. K. ROW.
FIRST ST. P. ROW.

Shape the Armholes, keeping the all-over pattern correct, by casting off 5 sts. at the beg. of the next 2 rows, then dec. 1 st. at both ends of next and every alt. row until 99 sts. remain.

Continue on these sts. until work measures 5½ ins. from the beg.

Shape the Neck as follows—

Next row: Patt. 39, patt. the next 21 sts. on to a stitch-holder, patt. to end.

Proceed on each group of 39 sts. as follows—

Keeping patt. correct, dec. 1 st. at neck edge on next and every alt. row until 33 sts. remain.

Continue on these sts. until the work measures 7 ins. from the beg. of the armhole shaping, finishing at the armhole edge.

Shape the Shoulder by casting off 11 sts. at the beg. of the next and every alt. row until all the sts. are cast off.

Back. Work as the instructions for the front until the neck shaping is reached. Work 6 rows.

Shape the Neck and Shoulders as on the front, noting that the neck shaping is worked on every row in place of every alt. row.

Sleeves. Using No. 12 needles, and dark, cast on 60 sts.

Work in k.1, p.1 rib for 3 ins.

Next row: P.5, (inc. in next st., p.4) 11 times (71 sts.).

Change to No. 10 needles and proceed in all-over patt. as on chart B, inc. 1 st. at both ends of 3rd and every following 7th row until there are 97 sts. on the needle; then every following 6th row until there are 103 sts. on the needle, working the extra sts. into the patt. throughout.

Continue on these sts. until the work measures 18 ins. from the beg.

Mark this point with a length of coloured wool.

Work 6 rows.

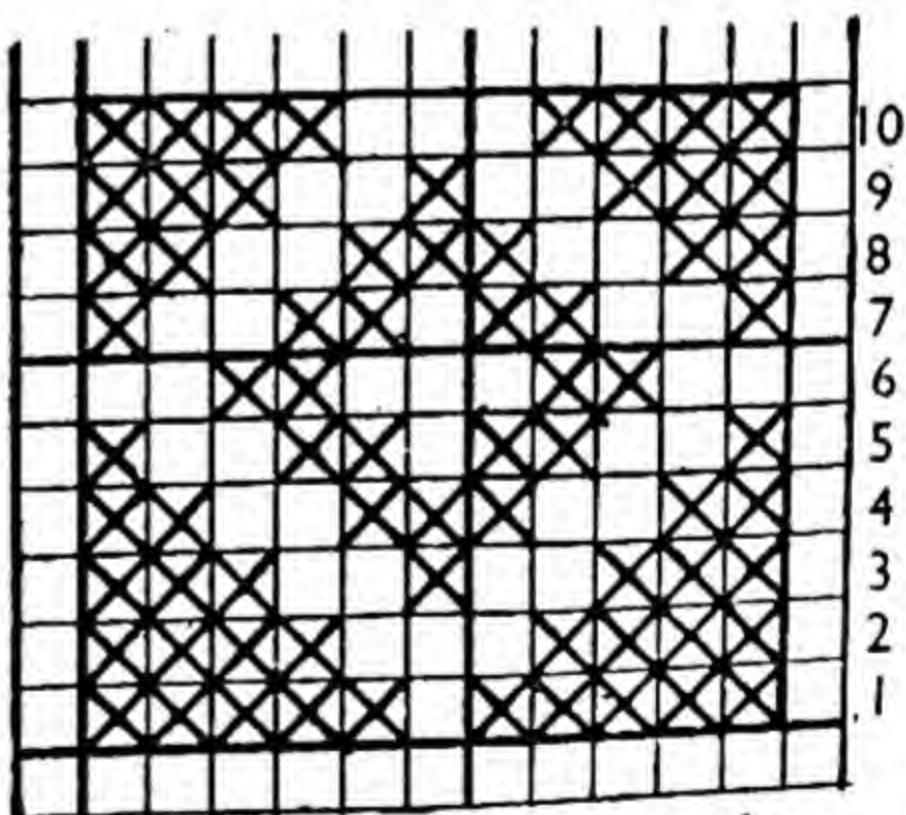
Shape the Top by decreasing 1 st. at both ends of next and every alt. row until 81 sts. remain.

Cast off 6 sts. at the beg. of the next 12 rows. Cast off.

Work another sleeve in the same manner.

Polo Neck. Using a back-stitch seam join the shoulders of the back and front together.

CHART "B"



10 STITCH REPEAT

LAST ST. K. ROW.
FIRST ST. P. ROW.

Using No. 12 needles and dark wool, with right side of work facing, k. up 122 sts. round the neck, including the 2 sets of sts. from the stitch-holders.

Work in rounds of k.1, p.1 rib for 5 ins.

Cast off loosely in rib.

To Make Up. Omitting ribbing, block and press each piece of work on

the wrong side, using a warm iron and damp cloth.

Using a back-stitch seam join the side and sleeve seams up to the point marked with a length of coloured wool.

Stitch the sleeves into position, matching the shapings at the top of the sleeves and armholes and stitching the 6 rows at the end of the sleeve to the 5 cast off sts. at the armhole.

WOMAN'S TWIN SET

Illustrated facing page 160.

CARDIGAN

MATERIALS: 8 [9, 9] oz. 3-ply Fingering.

2 No. 14 and 2 No. 12 needles.

9 Buttons.

MEASUREMENTS: Length from top of shoulder to lower edge, 19½ [20, 20½] ins.

Width all round at under-arm to fit a 32- [34-, 36-] in. bust.

Sleeve seam 18 ins.

TENSION: Using No. 12 needles, the knitting must be worked to produce 8½ sts. and 10½ rows to 1 square in., measured over stocking stitch.

Back. Using No. 14 needles, cast on 106 [114, 122] sts.

Working 4½ ins. of rib in place of 3½ ins., and making work ¾-in. longer than back of jumper up to armhole shaping, work as back of jumper until the point "Divide for back opening" is reached (109 [115, 121] sts.).

Continue on these sts. until work measures 7 [7½, 7½] ins. from beg. of armhole shaping. Cast off.

Right Front. Using No. 14 needles, cast on 52 [56, 60] sts.

Work in k.1, p.1 rib for 4½ ins.

Change to No. 12 needles and proceed in st. st. with Fancy Panel and Dart Shaping as follows—

1st row: P.1, (k.1, w.f., k.2 tog.t.b.l., k.3 p.1, k.3, k.2 tog., w.f.) twice, k.1, p.2, k.24 [28, 32].

2nd row: P.26 [30, 34], (p.6, k.1, p.5) twice, p.2.

3rd row: P.1, (k.1, w.f., k.1, k.2 tog. t.b.l., k.2, p.1, k.2, k.2 tog., k.1, w.f.) twice, k.1, p.2, m.1, k.24 [28, 32].

4th row: P.27 [31, 35], (p.6, k.1, p.5) twice, p.2.

5th row: P.1, (k.1, w.f., k.2, k.2 tog. t.b.l., k.1, p.1, k.1, k.2 tog., k.2, w.f.) twice, k.1, p.2, k.25 [29, 33].

6th row: As 4th row.

7th row: P.1, (k.1, w.f., k.3, k.2 tog. t.b.l., p.1, k.2 tog., k.3, w.f.) twice, k.1, p.2, m.1, k.25 [29, 33].

8th row: P.28 [32, 36], (p.6, k.1, p.5) twice, p.2.

These 8 rows form the patt., dart shapings having been worked on the 3rd and 7th rows.

Keeping the patt. correct and working dart shaping on every 4th row from previous shaping as before, continue in this manner until there are 66 [70, 74] sts. on the needle.

Work 3 rows thus finishing at front edge.

Shape Front Slope as follows—

Next row: Patt. 28, k.1, k.2 tog., k. to end.

Work 7 rows.

Continue decreasing in this manner inside 28 st. panel on next and every following 8th row until the work measures 12½ ins. from the beg., finishing so that the wrong side of the work will be facing when working next row.

Shape the Armhole. Still decreasing inside front panel as before on every 8th row from previous dec. by casting off 8 [9, 10] sts. at the beg. of the next row, then dec. 1 st. at the armhole edge on the next and every alt. row until 9 [10, 11] dec. have been worked at the armhole edge.

Continue without further dec. at the armhole edge but still dec. on every 6th [8th, 10th] row from previous dec. inside front panel as before until there are 36 [39, 42] sts. on the needle.

Continue on these sts. until work measures 7 [7½, 7½] ins. from beg. of armhole shaping, finishing at armhole edge.

Shape Shoulder by casting off 12 [13, 14] sts. at the beg. of next and every alt. row until all sts. are cast off.

Left Front. Work to match the right front reversing all shapings, noting that the first 4 rows after the ribbing, reversing the position of the panel and placing the dart shaping are as follows—

1st row: K.24 [28, 32], p.2, (k.1, w.f., k.2 tog.t.b.l., k.3, p.1, k.3, k.2 tog., w.f.) twice, k.1, p.1.

2nd row: P.1, (p.6, k.1, p.5) twice, p. to end.

3rd row: K.24 [28, 32], m.1, p.2, (k.1, w.f., k.1, k.2 tog.t.b.l., k.2, p.1, k.2, k.2 tog., k.1, w.f.) twice, k.1, p.1.

4th row: As 2nd row.

Sleeves. Using No. 14 needles, cast on 56 [60, 64] sts.

Work in k.1, p.1 rib for 3 ins.

Change to No. 12 needles and proceed in st. st., inc. 1 st. at both ends of 5th and every following 5th row until there are 110 [114, 118] sts. on needle.

Continue on these sts. until work measures 18 ins. from beg.

Shape Top as on jumper sleeve, noting that there will be 4 more sts. after each set of dec. have been completed.

Work another sleeve in same manner.

Front Band. Using No. 14 needles, cast on 13 sts.

1st row: K.2, * p.1, k.1; rep. from * to last st., k.1.

2nd row: K.1, * p.1, k.1; rep. from * to end.

3rd and 4th rows: As 1st and 2nd.

5th row: Rib 5, cast off 3, rib to end.

6th row: Rib 5, cast on 3, rib to end.

Continue in rib, working a buttonhole as on 5th and 6th rows, on 15th and 16th rows from previous buttonhole until 9 buttonholes in all have been completed.

Continue in rib without further buttonholes until work measures 44 [44½, 45] ins. (not stretched) from beg.

Cast off in rib.

To Make Up. Omitting ribbing, with wrong side of work facing block each piece by pinning out round edges, then press each piece using a warm iron and damp cloth.

Using a back-stitch seam join shoulder, side and sleeve seams and stitch sleeves into position, placing sleeve seam ½-in. to front of side seam.

Using a flat seam neatly stitch front band into position.

Attach buttons.

Press all seams.

JUMPER

MATERIALS: 6 [7, 7] oz. 3-ply Fingering.

2 No. 14 and 2 No. 12 needles.

4-in. zip-fastener.

MEASUREMENTS: Length from top of shoulder to lower edge, 18½ [19, 19½] ins.

Width all round at underarm to fit 32- [34-, 36-] in. bust.

Length of sleeve seam, 5 ins.

TENSION: Using No. 12 needles, the knitting must be worked to produce 8½ sts. and 10½ rows to 1 square in., measured over stocking stitch.

Front. Using No. 14 needles, cast on 106 [114, 122] sts.